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Burlington Fine Arts Club

1880.

EXHIBITION

OF

DRAWINGS IN WATER COLOURS

BY

ARTISTS BORN IN OR SUBSEQUENT TO 1800,

AND NOW DECEASED,

*Or who, born previous to that date, have died since the Exhibition of the
Club in 1871,*

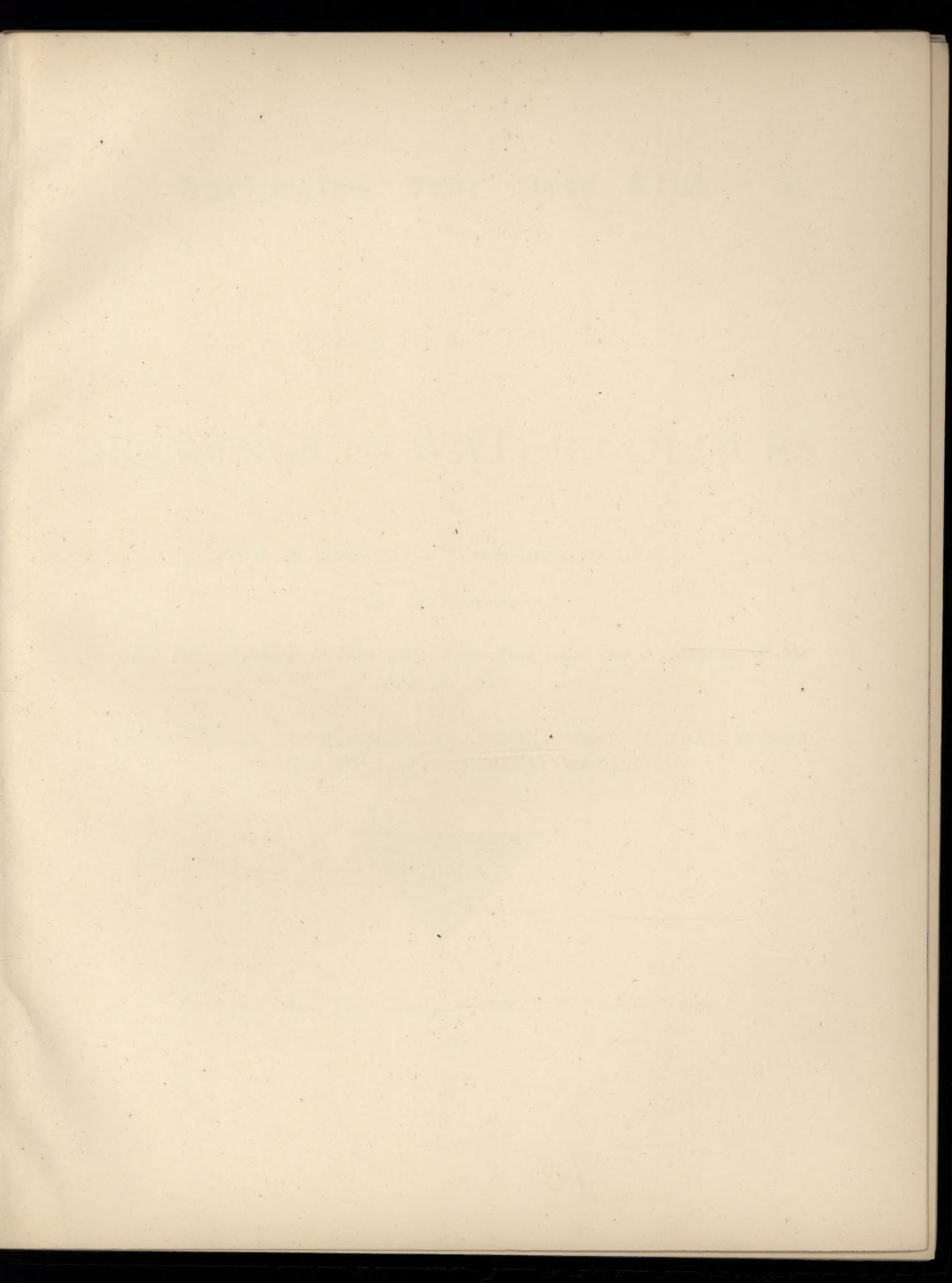
ILLUSTRATIVE OF THE PROGRESS AND DEVELOPMENT OF THAT BRANCH
OF THE FINE ARTS IN GREAT BRITAIN.

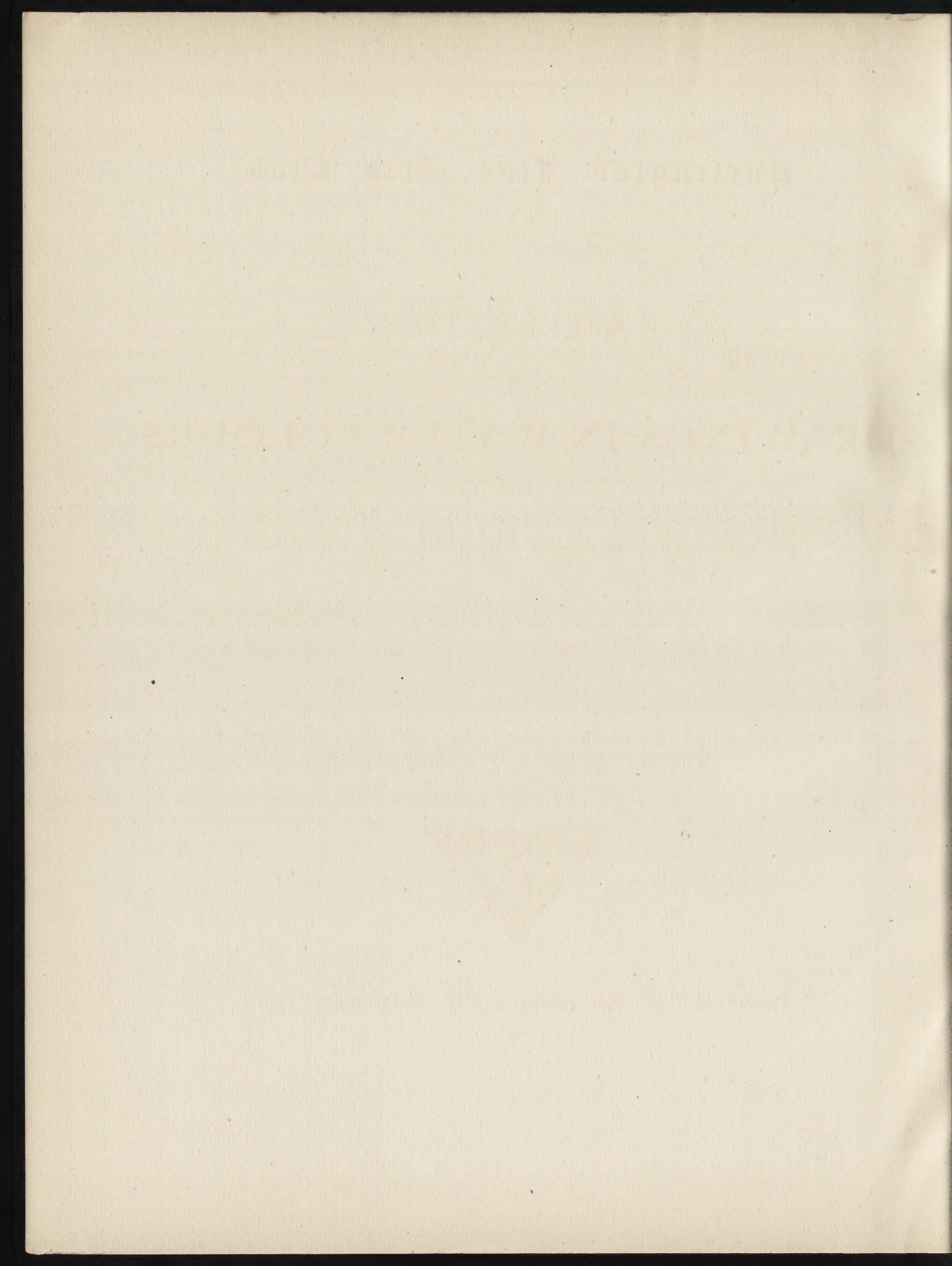


PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1880.

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1880.

LONDON :

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* The Contributors whose names are thus marked, are Members of the Club.

СЛОВО ПРИЧАСТИЕ ПО-ГРЕЧЕСКИ



EXHIBITION
OF
DRAWINGS IN WATER COLOURS.

INTRODUCTORY REMARKS.



THE EXHIBITION OF WATER COLOUR DRAWINGS, which was held by the Burlington Fine Arts Club in 1871, was confined to the works of Painters then dead, who were born in the last century. The collection now in the Gallery may be regarded as supplementary to the first; and, were it complete, would represent all deceased British Painters in Water Colours who were excluded from the scope of the former Exhibition.*

Chronologically, the Drawings now offered to view divide themselves into two classes: the first comprising a few old men, who, born before 1800, have died since the Exhibition of 1871, the second containing those Artists whose full course of life was run within the period of the last 80 years and 5 months.

* The case of Samuel Jackson, who died in 1870 but was not represented in 1871, is believed to be the only exception..

Our present collection may therefore seem, at first sight, to be not only of a fragmentary, but also of a somewhat miscellaneous, character. That it is not, however, without historic value, will be apparent on a systematic examination of its contents. A short analysis of dates will show that it represents a distinct period in the annals of the British school of Painting in Water Colours; a period, it is true, of transition, and in some respects of decline, but one in which styles and processes, and theories (old and new), were upon their trial, and in which, if some early fire had become extinct, and some well-trodden pathways of beauty had been closed, there may still, perchance, be found the germ of new revivals, or Schools of Art which have yet to come.

It appears from the statistics given in the following Catalogue of Painters, that their dates of birth extend from 1778 to 1848 (a period of 70 years), and that the dates of their deaths range (over the last 52 years) from 1828 to 1880. But at the beginning and the end of these periods there are some half-dozen names which properly belong, the one set to a remoter past, and the other set to the present or a future age.

At the beginning, in the department of landscape, we are invited to cast one retrospective glance at a style of art sharply distinguishable from what was to follow. Of the classic landscape, so long admired, but now so much decried by leaders of modern criticism, we see the last in some beautiful specimens from the hand of Finch. One or two solitary examples of Gastineau and Samuel Jackson establish some further connection with the former generation, and the veteran Schetky still holds his own among the painters of marine subjects. Valentine Bartholomew and Mrs. Harrison put in an appearance with their flower pieces; and then the new age begins.

At the end of the series we have, in the department of figure drawing, a corresponding glimpse of the future. In Frederick Walker, of whose high quality there is a fine example before us, we see the founder of a new school, which has rapidly developed of late years, and from which there is much to hope for. To that school, arising, as it has, from the modern demand for wood-engraving, and owing some of its defects to the requirements of that art, belong the works of Pinwell, Houghton, and Valentine Bromley.

Eliminating thus, on the one hand, the painters (chiefly of landscape) who were born in the last century, and on the other, this little group of artists (chiefly figure-painters) who have died young and recently, there remain, as the great bulk of those now represented, a congregation of names belonging to a more definite and limited period of time. Taking the average age of thirty as that of the maturity of an artist's power, it will be found that the majority of those whose works are here before us, either attained, or would (if living) have attained that age between the years 1830 and 1850, or (at latest) 1860. Thus it is the British School of Water-Colour Painting, during the second quarter of the nineteenth century, that forms the main subject of the present collection. It is true that throughout the earlier portion of that time, some greater masters of the preceding age were still exercising a living influence, and that much of the merit of the works now before us is due to their precept and example. What we now see are for the most part productions of the younger generation during the period in question. But these men were still guided by traditions of the old school of water-colour landscape in the typical age of its history. Among them also there stood out conspicuously a few artists of original genius, who would have made their mark in any age, and risen superior to the ordinary following of a school. In Müller's

powerful sketches; in the elaborate and glowing figure pictures of John Frederick Lewis; in Cattermole's telling and dramatic compositions; in the poetic imaginings of Poole, and in the Venetian colour of Holland and of Deane, and somewhat perhaps in the picturesque figures of Topham, we recognize the man of rank possessing qualities of his own which are not merely typical of the time. Young Bonington died when the period now under review was but just begun. He, too, was gifted with innate power of the same kind, which gave him a place distinct from the school of artists by which he was surrounded. The works of William Bennett, McKewan, and Whittaker, may be selected as fair types of the landscape school of the period, and to these the names of many excellent artists in that department might be added.

In marine painting, the works of Chambers, E. W. Cooke, Bentley, and others, bear witness to considerable strength. They gave life and movement to their seas and shipping, although they lived too late to arouse, in pictures of our old battle-ships, a historic interest like that imparted to them by painters of the olden time.

The painters of architecture comprise Joseph Nash, Skinner Prout, and John Burgess, and also Deane and Holland, and (in virtue of his interiors) D. H. McKewan, in all of whom again a strong pictorial feeling dominates over the precise measurements of the professional draughtsman.

While these and other artists of taste continued to uphold the merit of our school, being guided, not only by tradition, but by a feeling of delight in the pictorial beauty, which but enhances the expression of character and of the facts of nature, there were certain changes taking place in the condition of Landscape Painting as a profession, which diverted its original aim, and in some respects produced a degradation.

To explain this, it is necessary to go back to a somewhat remote period of history, and to recollect the source from which the British School of Water-Colour Painting took its rise. Our landscape and our figure painters alike owed much of their early encouragement and progress to their connection with the art of engraving. In the case of landscape, this influence was exerted somewhat in the following way. The plates published by Boydell, after Claude and others, and Woollett's fine engravings, many after Wilson, had, by the end of the eighteenth century, so familiarized the public eye with some of the charm of composition in subjects of ideal landscape, that the demand for topographic views, which had by that time greatly increased, could no longer be satisfied by the weak and unpictorial productions which had previously sufficed for its supply. Hence arose that employment of artistic principles, and engrafting of an artistic treatment upon subjects of local interest, which, in the early part of the present century, gave intellectual work to a brilliant phalanx and succession of Water-Colour painters of landscape topography, beginning with Girtin, and culminating in Turner, in whose hands the art at length assumed an ideal form, and the scaffolding upon which it had been constructed was cast down.

In the period now under review the forms of landscape art above referred to seem to have come, for the time at least, to an end. The classic school, as we have seen, had become extinct. The art of Turner died with him; and topographic drawing for the engravers entered upon a new phase. What had formerly been the domain of the curious and faithful antiquary, now passed into the hands of speculators in the showy annuals with which the 100 tables of our drawing rooms once groaned. The necessity of rapid production, and the use of steel plates instead of copper, induced a superficial manner, and the art lost its stamina, and finally its existence. Drawings for these books will be

found here in the works of Bartlett, Allom, and Parris. There were other sources of deterioration, incident to the advanced state at which the technical art of water-colour painting had now arrived. The simplicity of its processes, and the cleanly nature of the medium employed, made it especially suitable for the practice of amateur artists. Some of the greatest of our water-colour painters, whose single works now sell at Christie's for sums which would have been fortunes to them, lived by teaching young ladies to sketch. Hence arose a class of professors of the art; principles were stiffened into rules, hand-books were written, and royal roads laid out for students. Tricks of the studio came thus to be confounded with artistic methods of treatment, and, as compared with the prettiness of the picture, the expression of the subject was too often regarded as a secondary consideration. Many drawings by Penley, Rowbotham, and others, belong to this purely academic class.

Then came a reaction. Truthful imitation of nature was set up by critics as the only aim worthy of a landscape painter, and style in art was slighted as unintelligent mannerism. The ultimate result of such teaching (a state in which the retina would be the sole guide to art) was not however reached in the period of history now illustrated. Some of its tendency is visible in the work of Sutcliffe and Shalders; but not unfavourably in the only specimen of an acknowledged "pre-Raphaelite" in the Gallery, a fine drawing by Thomas Seddon.

There is less to be said of the figure painters in general, considered as a school. The style of some of the earlier drawings of this class, as those of Maclise, Frank Stone and J. W. Wright, seems traceable to the practice of the miniature painters of former times; while the rustic figures of Oakley, and the more ambitious designs of Henry Warren and Wehnert, may perhaps be regarded as a further development on a larger scale of the same manner of painting. The class of subject painting

of a serious or sentimental kind, to which the two last named painters belong, is not often attempted now in this medium, though we are familiar with figure drawings in water colour, some of them on a large scale. These new developments are not, however, even foreshadowed in the collection before us; the archaic revival, which attracts so much attention, and has such earnest devotees at the present time, being entirely the work of living artists.

Many and various are the styles and technical qualities of the works thus brought into one view. Taken together, however, they afford an opportunity, not only of estimating the school as a whole during the period represented, but perhaps of making profitable observations respecting the nature of the processes used, and on the vexed question of the permanency of pigments. Nearly sixty years have now passed since the Society of Painters in Water Colours, when they migrated from Spring Gardens to the Egyptian Hall, reverting to their original plan of confining their exhibition to works in water colours, issued, in their catalogue of 1821, a protest against an opinion hostile to the prosecution of their art, which had been spread abroad, to the effect that the materials of these works were "so frail and perishable that the talents of the artist were rendered useless by the ephemeral nature of his productions. Some failures," they admitted, "which occurred in the infancy or experimental age of the art, might appear to a superficial observer to justify these objections." These prejudices, however, they urged, had "in a great measure yielded to the evidence of many excellent works which had stood the test of several years uninjured: and the total extinction of such notions might be confidently anticipated as near at hand." This question must for some time past have been ripe for solution, and, with the aid of an assemblage of drawings like the present, might possibly be set at rest.

In arranging the drawings in the Gallery an endeavour has been

made to group together, as far as practicable, the works of each painter; but in some cases such a disposition has not been found feasible, owing to the limited space at command.

In the following catalogue, the artists' names are arranged alphabetically, and a list of exhibited works is appended to each, together with (in general) a short sketch of the painter's characteristics; and some personal memoranda, for which the compiler is indebted, mainly to the extremely valuable "Dictionary of Artists of the English School" by the late Mr. Samuel Redgrave, but also the late Mr. Henry Ottley's "Dictionary of Recent and Living Painters and Engravers," 1876, as well as to private informants.

A numerical index, referring to the names of the painters, and, through that channel, to the names and particulars of the drawings, has also been added, for use in the Gallery.

J. L. R.

BURLINGTON FINE ARTS CLUB,

June, 1880.

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ABBREVIATIONS AND EXPLANATIONS.

O.W.C.S. Old Water Colour Society.

I.P.W.C. Institute (or, as first called, New Society) of Painters in Water Colours.

S.B.A. Society of British Artists.

R.A. Royal Academician.

A.R.A. Associate of Royal Academy.

R.S.A. Royal Scottish Academician.

R.H.A. Royal Hibernian Academician.

Ass. Associate.

Mem. Member.

The dates given (in some cases approximately only) of Associateship and Membership of Artists' Societies are those of first admission to the title. The "Institute" was, from its reconstruction in 1835, to the year 1863, when it assumed that name, called the "New Society of Painters in Water Colours." Until 1856 that Society consisted of Members only; and the distinction between "Members" and "Associates" seems not to have been finally established until 1860.

The numbers after the titles indicate the numbers on the frames. Nos. 1 to 171 are on the walls, and 172 to 185 on the screens, of the Gallery; and Nos. 186 to 202 on the Ground Floor.

Names of Contributors marked with an asterisk are Members of the Club.



CATALOGUE.

ALLEN, JOSEPH W., b. 1803 (in Lambeth), d. 1852. S.B.A. Mem. 1830.

Painted chiefly in oil; but his early works, views in Cheshire and North Wales, were in water-colour. He was also a scene painter, much employed on the elegant little Olympic stage, presided over by Madame Vestris; and he etched landscapes on copper. The son of a schoolmaster, he began life as an usher at Taunton. He is said to have gained a knowledge of the old painters by serving as a picture-dealer's assistant. He was teacher of drawing at the City of London School.

A LAKE SCENE, with ruins, peasants and sheep.—49

16½ inches w. by 10¾ inches h.

Signed "J. W. Allen, 1836."

Lent by Sir William Drake.*

ALLOM, THOMAS, b. 1804 (in London), d. 1872.

Best known as a facile and elegant designer of the class of topographic views, which the introduction of steel engraving, and the fashion of pictorial annuals, brought into request towards the middle of the century. His sepia designs for these engravings are executed with spirit and delicacy. He was by profession an architect, and had served an apprenticeship to Francis Goodwin. He also studied at the Royal Academy.

The following works are wholly or in part illustrated by Allom:—"Character and Costume in Turkey and Italy," descriptions by Emma Reeve, 21 lith., fo.; "Views of Tyrolese Scenery," 46 steel engravings, 4to.; "The British Switzerland, or picturesque rambles in the English Lake District," letter-press by Thos. Rose, steel engravings, 4to., 1858, &c.—"The Chinese Empire illustrated," letter-press by G. N. Wright, steel engravings, 4to., 1858-9; Beattie's "Scotland," 4to., 1838; Britton and Brayley's "Devonshire and Cornwall," steel engravings, 4to., 1832.

VIEW OF LEICESTER (in sepia).—23 D

6 inches w. by 4 inches h.

Lent by Richard Johnson, Esq.*

AN ALTAR PIECE.—199

27 inches w. by 35 inches h. (oval top.)

Lent by Mrs. John S. Storr.

ARCHER, JOHN WYKEHAM, b. 1808 (at Newcastle-on-Tyne),
d. 1864. I.P.W.C. Mem. 1842.

Originally an engraver (pupil of John Scott), and employed upon topographic plates by the Findens and others, he became a successful designer of these subjects, treating them with picturesque accessories, and separately as water colour drawings. He drew and etched the thirty-seven plates in "Vestiges of Old London," 4to., 1851; and (with John Brown) "Fragments of British Antiquity," 15 plates, fo.; and was also known as a writer in the magazines.

At South Kensington is a drawing by him of "Holland House," in the "Wm. Smith bequest," and at the Brit. Museum are 479 drawings of objects in London and its environs.

VIEW OUTSIDE A CITY GATE.—116

11 inches w. by 7 inches h.

Lent by Richard Johnson, Esq.

MONUMENT TO ALFRID, KING OF BERNICIA, at Bewcastle,
Cumberland.—60

10 $\frac{1}{2}$ inches w. by 14 $\frac{1}{2}$ inches h.

Lent by R. Phené Spiers, Esq.

BAKER, THOMAS, b. 1812, d. 1864.

A landscape painter, known and esteemed by patrons in the Midland Counties as "Baker, of Leamington." He was a member of the Birmingham Society of Artists, but seceded from it some time before he died. He was buried, according to his own request, next to his fellow-townsman David Cox.

There is a drawing by him ("Cubbington Church") at S. Kensington, in the "William Smith" Collection.

LANDSCAPE, with trees and water.—171

7 inches w. by 4 $\frac{7}{8}$ inches h.

Lent by Richard Johnson, Esq.*

BARTHOLOMEW, VALENTINE, b. 1799, d. 1879. O.W.C.S. Ass.
1835. Flower Painter in Ordinary to the Queen.

For many years the fashionable flower painter of the day. His second wife, Mrs. Anne Charlotte Bartholomew, was distinguished in the same branch of art.

FLOWERS AND BIRD'S NEST.—99

15 $\frac{1}{2}$ inches, by 11 inches (oval).

Lent by Henry Haes, Esq.*

BARTHOLOMEW, MRS. ANNE CHARLOTTE, b. 1800, (in Norfolk), d. 1862.

Her maiden name is said to have been Fayermann. Her first husband was Mr. Turnbull, a popular composer of music, and she, when Mrs. Turnbull, wrote a poem and a farce, and painted miniature portraits. After her second marriage, with Bartholomew the flower painter, she adopted his class of subjects, and treated them with success.

FRUIT.—23 C

10 $\frac{1}{2}$ inches w. by 8 $\frac{1}{4}$ inches h. (oval.)

Dated "Dec., 1855."

Lent by R. Phené Spiers, Esq.

BARTLETT, WILLIAM HENRY, b. 1809 (in London), d. 1854.

A prolific and indefatigable sketcher and designer of subjects for the drawing-room books of topographic landscape, which were published during the second quarter of the present century. From 1823, when he made a tour of English cities with John Britton, until his death on board ship in the Mediterranean, he was thus employed; his travels and illustrations extending to Switzerland, Italy and the East.

The following are works wholly or in part illustrated by him:—"Beattie's Switzerland Illustrated," 2 vols., 4to., 1836; "Scotland Illustrated," 2 vols., 4to., 1838; "The Waldensees," 4to., 1838; "The Danube Illustrated," 4to., 1842; "Walks about the city and environs of Jerusalem," 8vo., 1844 and 1848; "The Nile Boat," 8vo., 1850; "Gleanings, pictorial and antiquarian, on the Overland Route," 8vo., 1850 and 1851; "Forty days in the Desert," 8vo.; "Pictures from Sicily," 8vo., 1853; "Jerusalem Revisited," 8vo., 1855.

See also "A Brief Biography of W. H. Bartlett, Topographical Artist, by John Britton, 1855." (Published in the "Art Journal," January, 1855, and separately.)

FOUNTAINS AND BOLTON ABBEYS. Three subjects.—1

12 inches w. by 9 $\frac{1}{2}$ inches h., 10 $\frac{1}{2}$ inches w. by 14 $\frac{1}{2}$ inches h., 12 inches w. by 9 $\frac{1}{2}$ inches h.

Lent by James S. Virtue, Esq.*

TINTERN ABBEY. Three subjects.—23

13 inches w. by 9 $\frac{1}{2}$ inches h., 8 $\frac{1}{2}$ inches w. by 10 inches h., 13 inches w. by 9 $\frac{1}{2}$ inches h.

Lent by James S. Virtue, Esq.*

BENNETT, WILLIAM, b. 1811, d. 1871. I.P.W.C. Mem. 1848.

This clever and pleasing landscape painter is distinguished, not only by the freshness and vigour of his suggestion of English, and particularly forest scenery, but by his dexterous use of the full, wet brush, in the manner practised by the great sketchers of our school—Cox, De Wint, and Müller. He is said, indeed, to have been a pupil of Cox's. Besides the many drawings which he sent to the "New Society" (now the "Institute"), in Pall Mall, he exhibited works at the "Academy" from 1842 to 1854.

BRIDGE AND WATERFALL, North Wales.—71

20 inches w. by 26 inches h.

Signed "W. Bennett, 1849."

Lent by Prescott Hewett, Esq.

EAST CLIFF, Hastings; Early Morning.—72

16½ inches w. by 10 inches h.

Signed "W. Bennett."

Lent by Edward Hamilton, Esq., M.D.*

BLACKBERRY GATHERING, Bolsover Castle in the Distance.—75

21½ inches w. by 12½ inches h.

Signed "W. Bennett."

Lent by F. S. Teesdale, Esq.*

HADDON HALL.—76

14½ inches w. by 10½ inches h.

Lent by John Ashton Bostock, Esq., C.B.

BENTLEY, CHARLES, b. 1808, d. 1854. O.W.C.S. Ass. 1834.
Mem. 1843.

A prolific landscape and marine painter, varied in matter and effect. Coast scenes, generally English, were his most frequent subjects. The spirited manner in which he treated them conveys a feeling of movement and life.

There are drawings by him at South Kensington.

COAST SCENE.—180

15½ inches w. by 10¾ inches h.

Signed "C. Bentley."

Lent by F. S. Teesdale, Esq.*

BONINGTON, RICHARD PARKES, b. 1801 (near Nottingham),
d. 1828.

A painter of celebrity, who, although he died under the age of 27, established a distinct place in the history of art. He is claimed alike by the English and the French School, by the former in right of birth, by the latter in virtue of his education. Although, however, he left his country when barely 15, to study in Paris, at the *École des beaux-arts*, it was his native feeling for the beauty which surrounds us, that led him to slight the academic teaching of Gros, and take his inspiration first from the great Venetian and skilful Dutch Masters in the Louvre, and afterwards from his own observation of nature. He went to Italy in 1822, and views in Venice thenceforth became, with scenes on the French coast, his principal subjects in landscape. He was also a skilful composer of figure pictures of the *genre* class, treating his groups with a fine eye for harmonious contrasts of rich colour. The sparkling delicacy of his drawings is in a measure due, not only to his nice perception of slight differences in tone and colour, but to a refinement in handling the brush. He seems to use it as others might have drawn with a pencil, indicating forms with a pointed touch which is characteristic of his style. There can be little doubt that his pictures had an influence on the French school, at a critical period of its reform; though it was those of Constable, exhibited in the *Salon* at about the same time, that effected a revolution in French landscape art.

Bonington's father was, at one time (like his grandfather) governor of the county gaol of Nottingham, and also painted portraits and landscapes, and his mother kept a school; but the family had to leave England in consequence, it is said, of the father's irregularities. Some of Bonington's works were lithographed by J. D. Harding, and some mezzo-tinted by S. W. Reynolds. He illustrated, "Ballades, Tableaux et Traductions du moyen age, publiés par F. Langlois, et ornés de vignettes, &c," 8vo., Paris, 1828. Some of the coloured aquatint plates engraved by Newton and Thales Fielding and others, in "Excursion sur les côtes et dans les Ports de Normandie," fo., Paris, are after his drawings. See also "Catalogue de l'œuvre gravé et lithographié, de R. P. Bonington, par Aglaüs Bouvenne," Paris, 1873.

He exhibited only four pictures at the Royal Academy. At South Kensington there are by him two drawings in the "Wm. Smith bequest." At the British Museum there are some drawings, and his sketch-book. At the National Gallery is an oil picture of "Venice," in the "Vernon Collection."

VIEW ON THE FRENCH COAST.—40

6 $\frac{1}{2}$ inches w. by 5 inches h.

Lent by Henry Vaughan, Esq.*

VIEW OF THE BAY OF SPEZZIA, on the Riviera. The spot where Shelley was drowned.—41

10 inches w. by 6 $\frac{1}{2}$ inches h.

Signed "Bonington."

[Of this subject, Bonington painted an oil picture.]

Lent by Sir William Drake.*

SEA PIECE.—43

7 $\frac{3}{4}$ inches w. by 6 $\frac{5}{8}$ inches h.

Lent by Henry Vaughan, Esq.*

PORTRAITS OF THE ARTIST'S BROTHER AND SISTER.—44

7 $\frac{1}{4}$ inches w. by 6 inches h.

Lent by William Vokins, Esq.

A TURK RECLINING, with a Slave and Attendant.—174

6 $\frac{1}{8}$ inches w. by 5 $\frac{3}{8}$ inches h.

Lent by Sir William Drake.*

LOGETTA DEL BIGALLO, Florence.—47

4 inches w. by 6 $\frac{3}{8}$ inches h.

Lent by Henry Vaughan, Esq.*

ON THE SEINE.—48

12 inches w. by 13 inches h.

Lent by Richard Johnson, Esq.*

BOUGH, SAMUEL, b. 1822 (at Carlisle), d. 1878. Ass. R.S.A., 1859.
R.S.A., 1875.

Though grey and sometimes cold in tone, this artist's works, both in oil and water-colour, are held in much repute, and deservedly admired for his skill in effective composition. Untaught, except by nature, he threw up the office of town clerk of his native place, to begin the practice of art as a scene painter at Manchester and at Glasgow, where he also decorated interiors and designed landscapes for book illustrations. He settled in Edinburgh about 1855. Thence he sent oil landscapes to Burlington House, but they seem to have attracted less notice there than they deserved.

AT HENLEY-ON-THAMES.—37

20 $\frac{1}{4}$ inches w. by 13 $\frac{3}{8}$ inches h.

Signed "Sam. Bough, 1876."

Lent by William Hollins, Esq.

BRANDARD, ROBERT, b. 1805 (at Birmingham), d. 1862.

Though this artist excelled in water-colour landscape, his fame rests chiefly upon his eminence as a line engraver. He was a pupil of Edward Goodall's, and his rendering of the works of Turner, particularly in the large plate of "Crossing the Brook," entitle him to a place in the foremost rank of the School of Landscape Engravers, which was brought to its maturity under the teaching and influence of that great painter.

See a notice of his works in the "*Art Journal*" for Feb. 1862.

He published a series of 17 etchings, entitled "Scraps from Nature."

At South Kensington there is a drawing by him ("Rocks at Hastings") in the Sheepshanks Collection. His brother-in-law, Mr. Floyd, of Birmingham, has a large collection of his drawings and etchings.

VIEW OF THE NEW RIVER, near Canonbury; Islington Church in the distance.—127

9 $\frac{3}{8}$ inches w. by 7 $\frac{1}{4}$ inches h.

Signed "R. Brandard, 1833."

Lent by Sir William Drake.*

BRANWHITE, CHARLES, b. 1818, d. 1880. O.W.C.S. Ass. 1849.

A landscape painter familiar to old frequenters of the "Society's" exhibitions, by his striking representations of water scenes with ice, often under a sunset effect. Latterly he also painted green foliage by river beds. He worked chiefly in oil, but sketched well in water colours, and had a very rapid and popular style of execution, using opaque pigments in large quantity. He was a Bristol man, his father having been a very clever miniature painter there, who also painted some portraits in oil, and had great power in reading the characteristics of his sitters. Charles Branwhite's elder brother, Nathan, who died young, was also a portrait painter.

VIEW IN SCOTLAND (in Sepia).—168

12 inches w. by 8 inches h.

Lent by J. W. Safe, Esq.

BRIDELL, FREDERICK LEE, b. 1831 (at Southampton), d. 1863.

An artist of much poetic feeling, too little known or appreciated during his short life. Italian mountain scenery, under solemn or rich effects of light and colour, were his favourite subjects. One of his most important pictures, "The Coliseum by Moonlight," was exhibited at the Royal Academy in 1859. After his death, many of his pictures were sold at Christie's at high prices.

COAST OF ITALY. Sunset.—21

10 $\frac{1}{2}$ inches w. by 7 $\frac{1}{2}$ inches h.

Lent by Richard Johnson, Esq.*

LAKE LUGANO.—27

6 $\frac{1}{2}$ inches w. by 4 $\frac{1}{2}$ inches h.

Lent by Mrs. W. W. Deane.

BRIDGES, JAMES, b. 1802, d. 1865.

A landscape painter, and professor of landscape drawing to the Royal Military Academy at Woolwich.

RIVER SCENE. Moonrise.—195

18 $\frac{1}{2}$ inches w. by 13 $\frac{1}{2}$ inches h.

Lent by R. Phené Spiers, Esq.

BRIGHT, HENRY, b. 1814 (at Saxmundham), d. 1873. I.P.W.C.
Mem. 1839 (till 1845).

Bright's peculiar quality, the rapid decisive handling, approaching sometimes to mannerism, by which he could catch the light of sun or moon, or accentuate a flying shadow, is better seen in his oil than in his water-colour painting. He also drew with surprising brilliancy and effect in chalk and pencil, and some lithographed drawing copies that he published show the way in which he could suggest a dazzling sunshine with a few powerful touches. Windmills were favourite subjects with him. He was self-taught in art, but his place of birth and the field of his study of nature give him some claim to relationship with the Norwich School. He was brought up as a chemist, and began life by dispensing drugs at the Norwich Hospital.

WINDMILL.—35

27 $\frac{1}{4}$ inches w. by 17 $\frac{1}{2}$ inches h.

Signed "H. Bright"

Lent by James Fergusson, Esq.*

BROMLEY, VALENTINE WALTER, b. 1848 (in London), d. 1877.
I.P.W.C. Ass. 1868. Ass. S.B.A.

This young painter, whose death curtailed a career of much promise, was descended from a family of artists, several of whom were eminent as engravers. He himself was a practised designer of woodcut illustrations for books and newspapers. His small groups were delicately executed, and his figures possessed character, and sometimes humour of expression. After a tour in America with Lord Dunraven, he exhibited some water-colour studies of Indian life and costume, which form a distinct class of his works. He also painted in oil.

GIRL WITH SHIRTS OF NETTLES; from Hans Christian Andersen's tale,
"Eleven Wild Swans."—122

12½ inches w. by 9¼ inches h.

Lent by H. Burrow, Esq.

"THE GREATEST OF THESE IS CHARITY."—123

23½ inches w. by 16½ inches h.

Signed "Valentine W. Bromley, 1875."

Lent by E. Boulton, Esq.

BURGESS, JOHN, b. 1814, d. 1874. O.W.C.S. Ass. 1851.

An effective and truthful painter of architecture, distinguished not only by his careful works in water colour, of which there were exhibited upwards of 260 at the "Old" Society's Gallery during twenty-four years, but by his admirable drawing with the lead pencil, which he employed, in the manner of a brush, to lay both flat and delicately gradated tints. He travelled in France and Italy when a young man, sketching and enjoying life at the same time. In about the year 1840 he settled in Leamington as a teacher of drawing, and subsequently sketched in Derbyshire and on the Wye. He came of a decidedly artistic stock, being of a fifth generation of painters. His father, John Cart Burgess, painted flowers and wrote some treatises on art; his uncle, H. W. Burgess, was landscape painter to William IV.; his grandfather was a portrait painter, and his great grandfather is said to have given lessons to Gainsborough. His mother, too, was a daughter of Anker Smith, the line engraver, and Mr. J. B. Burgess, A.R.A., is his cousin. He is said to have had great taste in music.

A "sketch" of his life, works, and character, by Rosario Aspa, was published in the "Leamington Spa Courier" in or about February, 1877, and reprinted for private circulation.

INTERIOR OF CHURCH AT YPRES.—136

14½ inches w. by 21 inches h.

Lent by E. Bollans, Esq.

WEST FRONT OF CATHEDRAL AT CHARTRES.—151

14 inches w. by 23½ inches h.

Lent by E. Bollans, Esq.

CHÂTEAU AT BLOIS, on the Loire (Barrack entrance).—169

14½ inches w. by 21½ inches h.

Lent by Charles E. Burgess, Esq.

CALLOW, JOHN, b. 1822, d. 1878. I.P.W.C. Mem. 1845. O.W.C.S.
Ass. 1849.

Exhibited many drawings at the Old Society, generally sea-pieces, cleverly and agreeably painted, but with a certain sameness of manner and treatment.

He contributed some exemplars in sepia and water-colours to Vere Foster's "Drawing Copy Book," obl. 4to., 1871.

SHIPS BEATING UP CHANNEL.—30

13½ inches w. by 9½ inches h.

Lent by George Smith, Esq.*

CATTERMOLE, GEORGE, b. 1800 (in Norfolk), d. 1868. O.W.C.S.
Ass. 1822 and 1829, Mem. 1834 (to 1852).

A water-colour artist of great note and original genius; singularly dramatic in the character and grouping of his figures, and of unfailing pictorial skill in the composition of forms, and the disposal and setting of harmonious colour. Rarely elaborate in detail, his works are always complete in their effect, and the subject fills the paper. In treating a mediæval theme, he did not copy the manner of painters of a bygone age, but sought to reproduce, after a style of his own, and in obedience to a luxuriant fancy, the picturesque features of the old time. Thus while, in their very exaggeration, his works reflect the painter's mind, they, at the same time, convey a certain sense of reality. He indicated the forms of objects by means of vigorous strokes of the brush, which serve both for outlines and for the marking of shadows. Early in life he made drawings for John Britton's architectural publications, and from time to time he contributed illustrations to other works, including the "Waverley Novels," and the original edition, with woodcuts, of "Master Humphrey's Clock," and he made designs for the following series:—"The Book of Raphael's Cartoons" (steel plates), 8vo., 1837 (and 1845); "The Great Civil War of Charles I. and the Parliament," by Richard Cattermole (George's brother), plates, 2 vols., royal 8vo., 1845; "The History and Antiquities

of Haddon Hall" (lithog.), 4to., 1867. "The Art Album," 4to., 1861, contains some "facsimiles" of his water-colour drawings. He also drew on stone, for the litho-tint process of printing, a series of characteristic designs, of folio size, which were published (about 1845) under the name of "Cattermole's Portfolio." Latterly, he also painted in oil.

A collection of fine specimens of his drawings, the gift of the late Mr. Henderson, is now at the National Gallery; and there are, at South Kensington, seven in the "Ellison Gift," and seven in the "Townshend Bequest."

CARDPLAYERS.—13318 inches w. by 12 $\frac{1}{2}$ inches h.

Signed "G. C., 1853."

Lent by Mrs. Leech.

THE DEATH WARRANT.—13412 $\frac{1}{2}$ inches w. by 9 inches h.

Signed "G. C."

Lent by Major Henderson.

THE SAUCY PAGE.—13715 $\frac{1}{2}$ inches w. by 10 $\frac{3}{4}$ inches h.

Lent by Major Henderson.

THE ARMOURER.—13816 $\frac{1}{2}$ inches w. by 11 $\frac{3}{4}$ inches h.

Signed "G. C."

Lent by Henry Vaughan, Esq.*

THE BATTLE OF BRISTOL.—139

14 inches w. by 10 inches h.

Lent by William Bowman, Esq.*

THE HAUNTED MILLS.—18619 $\frac{1}{2}$ inches w. by 14 $\frac{1}{2}$ inches h.

Signed "G. C."

Lent by J. Travers Smith, Esq.*

CHAMBERS, GEORGE, b. 1803 (at Whitby), d. 1840. O.W.C.S. Ass. 1834. Mem. 1835.

Brought up as a sailor, and untaught as an artist, but naturally qualified to become a marine painter, it was not until late in his career that he gained his high reputation in this branch of art. He was at one time a house painter at Whitby, at another, a scene painter at the Pavilion Theatre; he worked for seven years upon Mr. Horner's great panorama of London, exhibited at the Colosseum, in the Regent's Park; and he took portraits of ships. These, it is said, attracted the notice of Admiral Lord Mark Kerr, who introduced him to William IV.; but the prospect of professional success thus opened to him was too soon closed by his early death. There are three battle pieces by him at Greenwich Hospital. It was late in his career that he acquired the art of painting in water-colours.

See "Life and Career of George Chambers," by John Watkins, 1841.

At South Kensington there are two drawings by him in the "William Smith Bequest," and two in the "Ellison Collection;" and there are some at the British Museum.

ON THE THAMES.—25

10 inches w. by 7½ inches h.

Signed "G. Chambers."

Lent by F. Elliot Blackstone, Esq.*

MARGATE.—28

8½ inches w. by 6½ inches h.

Lent by Richard Johnson, Esq.*

PORTRSMOUTH HARBOUR.—29

13½ inches w. by 9½ inches h.

Lent by George Smith, Esq.*

HAY BARGES AT THE MOUTH OF THE THAMES.—32

14 inches w. by 8½ inches h.

Signed "G. Chambers."

[From the collection of Aaron Penley.]

Lent by Sir William Drake.*

AMSTERDAM.—33

13½ inches w. by 9½ inches h.

Signed "G. Chambers, 1839."

Lent by Henry Vaughan, Esq.*

COOK, SAMUEL, b. 1806 (at Camelford), d. 1859. I.P.W.C. Mem. 1849.

He painted with much truth and *con amore* the rolling seas and rock-bound coasts of his native Cornwall, and at the same time pursued at Plymouth the trade of a painter and glazier. At the place of his birth he had been employed in a woollen factory, but from chalking designs on the floor of his work-room, he rose to the painting of signs of inns and scenes for travelling shows, and then grained wood, and also produced water-colour landscapes of real artistic merit.

There is a drawing by him ("Weir, near Oxford"), in the "Wm. Smith Collection" at South Kensington.

ON THE NORTH COAST OF CORNWALL.—59

28½ inches w. by 16½ inches h.

Lent by A. C. Bell, Esq.

COOKE, EDWARD WILLIAM, b. 1811, d. 1880. A.R.A. 1851, R.A. 1864. F.R.S., &c.

Well known as an artist by his oil paintings of marine subjects, views in Venice, sunsets in the East, and coast studies. He also painted in water-colour. His father, George Cooke, and his uncle, William Bernard Cooke, were both eminent line engravers. Before he was nine years old, he was drawing on wood from nature for London's "Encyclopædia of Plants." Then he drew and etched about 400 drawings for Loddige's "Botanical Cabinet." At fourteen he made Stanfield's acquaintance, and began sketching boats and shipping. After studying architecture under the elder Pugin, he etched fifty plates of shipping and craft, and then divers coast sketches. His first oil picture (of Broadstairs) was painted in 1826, when he had been sketching round the South Coast. In 1830 he first went abroad, and between 1832 and 1844 he sketched in England, Scotland, Ireland, France, Belgium and Holland, and in 1845-6 in Italy, Spain, Morocco, Switzerland, Norway and Sweden, and the Baltic afterwards afforded him subjects, and he made geological studies round the English Coast. He was a man of scientific attainments, and a member of many learned societies. He had always a pencil and paper ready to hand, and a prodigious number of the accurate memoranda which he thus accumulated were sold at Christie's in May, 1880.

The following are works which he published or illustrated:—

"Fifty Plates of Shipping and Craft, drawn and etched by E. W. C." 4to. 1829.

"Views of the Old and New London Bridges, drawn and etched by E. W. C." 8vo., 1833.

"London and its Vicinity, to the extent of about twenty miles." 50 plates by George and E. W. Cooke. Imp. 8vo., 1826-32.

"Grotesque Animals, invented, drawn, and described by E. W. C." 24 autotypes. 4to., 1872.

At South Kensington there are fourteen drawings by him, in the "Sheepshanks Collection," and there are some at the British Museum.

GATEWAY ON THE QUAI, Honfleur.—184

9 $\frac{3}{4}$ inches w. by 7 $\frac{1}{2}$ inches h.

Signed "E. W. Cooke, R.A."

Lent by F. S. Teesdale, Esq.*

ENTRANCE TO DOVER HARBOUR.—185

12 $\frac{1}{4}$ inches w., by 8 $\frac{1}{2}$ inches h.

Signed "E. W. Cooke, April 1837."

Lent by Henry Vaughan, Esq.*

COTMAN, MILES EDMUND, b. 1811, d. 1858.

Painted, both in oil and water-colour, in a manner inherited from his father, John Sell Cotman, the eminent landscape and marine painter of the Norwich School. He succeeded his father as teacher of drawing in King's College School, London.

A folio volume of etchings, eight by his father, and ten by him, was published at Norwich, without date; and an 8vo. Collection of eleven by him alone, dated 1832.

SEA PIECE. Moonlight.—24

17 $\frac{1}{2}$ inches w. by 14 $\frac{3}{4}$ inches h.

Lent by F. G. Cotman, Esq.

THE DREADNOUGHT.—46

22 $\frac{1}{2}$ inches w. by 16 $\frac{1}{4}$ inches h.

Signed "M. E. Cotman, 1830."

Lent by F. G. Cotman, Esq.

CRESWICK, THOMAS, b. 1811 (at Sheffield), d. 1869. A.R.A. 1842. R.A., 1851.

This popular landscape painter is chiefly known by his oil pictures, but he drew in water-colours with delicacy and tender feeling, for the most part with a view to book illustration. He also published some pretty designs on copper, as a member of the Etching Club, between 1838 and 1852. A large collection of his works was brought together at the International Exhibition Buildings, at South Kensington, in the summer of 1873, including a screen hung with water-

colours, and some of his vignette designs. There are designs by him in an edition of Goldsmith's Poetical Works, sq. 8vo., 1846.

BOATS OFF HASTINGS.—177

6½ inches w. by 5½ inches h.

[From the Artist's Collection.]

Lent by Sir William Drake.*

A MOUNTAIN ROAD.—179

5½ inches w. by 3½ inches h.

Lent by Richard Johnson, Esq.*

VIEW IN THE WEALD OF KENT. Two men in the foreground fishing.—180

11½ inches w. by 7½ inches h.

Lent by Sir William Drake.*

CROMEK, THOMAS H., b. , d. 1873. I.P.W.C. Ass. 1850.

Painted interiors chiefly. His home was Wakefield, in Yorkshire; but he lived much abroad.

CHAPEL OF ST. URSULA, SUBIACO.—23E

14½ inches w. by 10¾ inches h.

Lent by James Fahey Esq.

**DEANE, WILLIAM WOOD, b. 1825, d. 1873. I.P.W.C. Ass. 1863.
Mem. 1867 (to 1870). O.W.C.S. Ass. 1870.**

This excellent artist was educated as an architect, but devoted himself to the pictorial treatment of architectural views, extending his practice, occasionally, to more general landscape. His subjects are for the most part from France or Italy, beginning with picturesque street scenes from Vitré, in Brittany, at the Institute, and ending with Venice views, at the Society. His works display a fine sense of light and colour, which might yet have been further developed had he lived longer.

FOOT OF STEPS OF THE RIALTO, VENICE.—103

10¾ inches w. by 13½ inches h.

Signed "W. W. Deane, Venice, 1865."

Lent by George Aitchison, Esq.*

LA BORDIGHERA.—102

16½ inches w. by 11½ inches h.

Signed "W. W. Deane, 1871."

Lent by George Aitchison, Esq.*

JEDBURGH ABBEY.—100

29½ inches w. by 21½ inches h.

Signed "W. W. Deane, 1871."

Lent by Mrs. W. W. Deane.

NORTH PORCH OF CHARTRES CATHEDRAL.—101

38 inches w. by 27 inches h.

Signed "W. W. Deane, 1871."

Lent by Mrs. W. W. Deane.

SKETCH OF CUSTOM-HOUSE BOAT, VENICE.—104

10 inches w. by 5 inches h.

Lent by George Aitchison, Esq.*

EVANS, WILLIAM, b. 1809 (at Bristol), d. 1858. O.W.C.S. Ass. 1845.

One of two landscape painters of the same name, of whom this one is called by way of distinction, "Evans, of Bristol," from the place of his birth, or more commonly "Welsh Evans," from the subjects of his early pictures. Though he painted Welsh scenes only until the year 1852, he from that time till his death, painted nothing but views in Italy.

VALE OF FESTINIOG. North Wales.—31

14 inches w. by 8½ inches h.

Signed "Wm. Evans, 1843."

Lent by William Bowman, Esq.*

WELSH WATER MILL.—196

12½ inches w. by 7½ inches h.

Lent by T. Humphrey Ward, Esq.*

EVANS, WILLIAM, b. 1798 (at Eton), d. 1877. O.W.C.S. Ass. 1828.
Mem. 1830.

Like his father and son, teacher of drawing in Eton College. His subjects were English landscape, which he treated in an agreeable manner, without marked characteristics. He is usually distinguished from another painter of the same name by the appellation "Evans, of Eton."

There is a drawing by him ("Mill, Droxford") in the Wm. Smith Collection at South Kensington.

IN THE ISLE OF ARRAN.—39

26 inches w. by 16 inches h.

Lent by William Bowman, Esq.*

LOWER LAKE, KILLARNEY, 1840.—188 A

39 $\frac{1}{4}$ inches w. by 12 $\frac{1}{2}$ inches h.

Lent by Sam. T. G. Evans, Esq.*

FINCH, FRANCIS OLIVER, b. 1802 (in London), d. 1862. O.W.C.S.
Ass. 1822, Mem. 1827.

Belongs to our earlier school of landscape, as well by his method of painting, as by his choice and treatment of subject. Abstaining from the use of opaque pigment, and dealing mainly with the so-called "classic" elements of landscape, he gave to his drawings not only the sedate form, but also the feeling of repose which characterizes that style of composition. For his success in these aims he had qualified himself by an ardent study of natural light and colour, under the moon's ray and in the gloaming, as well as by a long pupilage to John Varley, and (as it seems by the internal evidence of his works) a careful study of those of George Barret, from which many of Finch's drawings are hardly distinguishable. Though said to have been slow in his execution, he was much employed as a teacher. He was also a poet and a musician.

At South Kensington there are seven or more drawings by him; and there are some at the British Museum.

See a Memoir by his Widow, 1865.

MOONLIGHT.—63

13 $\frac{1}{4}$ inches w. by 10 inches h.

Lent by Prescott Hewett, Esq.

CLASSICAL LANDSCAPE. Evening.—**67**14 $\frac{1}{4}$ inches w. by 11 inches h.

Lent by Richard Johnson, Esq.*

CLASSICAL LANDSCAPE. Evening.—**68**11 $\frac{3}{4}$ inches w. by 8 $\frac{1}{2}$ inches h.

Lent by Richard Johnson, Esq.*

CLASSICAL LANDSCAPE, with ruined temple.—**69**11 $\frac{1}{2}$ inches w. by 7 $\frac{3}{4}$ inches h.

Lent by Sir William Drake.*

LAKE SCENE. Evening.—**181**4 $\frac{1}{2}$ inches w. by 3 $\frac{3}{4}$ inches h.

Lent by Prescott Hewett, Esq.

FROST, WILLIAM EDWARD, b. 1810 (at Wandsworth), d. 1877.
A.R.A. 1846. R.A. 1871. Retired R.A. 1877.

The claim which this well-known painter of nude nymphs and mythological groups has, to be classed among artists in water colour, is chiefly based upon the small studies of colour and composition which he made with a view to his works in oil. He studied at Sass's Academy, in Charlotte Street, Bloomsbury.

THE MORNING WALK.—**23 A**4 $\frac{1}{2}$ inches w. by 7 $\frac{1}{4}$ inches h.

Lent by Sir William Drake.*

WOMAN AND CHILD.—**23 B**4 inches w. by 6 $\frac{1}{2}$ inches h.

Lent by Sir William Drake.*

GASTINEAU, HENRY, b. 1790, d. 1876. O.W.C.S. Ass. 1821,
Mem. 1823.

One of the earlier school of landscape painters in water-colour; using in his best and most characteristic drawings few, and those transparent, pigments; and trusting for his effect rather to artistic composition than to imitative detail. In his early time, he made drawings for topographical publications, and he was for many years engaged in teaching. In his course of instruction, he led his pupils gradually on by practice in one, two, and then three colours, to the full palette, explaining to them at the same time the principles of landscape composition. He was successful in moonlights, to which he gave a characteristic mellowness by means of a groundwork of warm colour. Waterfalls and wild scenery were also favourite subjects of his. He was a student in the Royal Academy.

William Henry Ireland's "History of Kent," 4 vols., 8vo, 1829-30, and John Tillotson's "Picturesque Scenery in Wales," 4to., 1869, contain plates after Gastineau.

At South Kensington there is a drawing by him ("Netley Abbey") in the "William Smith Bequest."

PEMBROKE CASTLE BY MOONLIGHT.—66

14½ inches w. by 10½ inches h.

John L. Roget, Esq.*

LANDSCAPE, with man on white horse in foreground, conversing with a woman.—73

9½ inches w. by 7 inches h.

Signed "H. Gastineau."

Lent by Sir William Drake.*

GREEN, BENJAMIN R., b. 1808 (in London), d. 1876. I.P.W.C.
Orig. Mem.

Painted figure and landscape subjects. He came of an artistic stock. His grandfather on the mother's side was William Byrne, the eminent landscape line-engraver, and his father, James Green, and mother, Mary Green, were both painters of portraits, the latter in miniature. He was a student at the Royal Academy.

The name of Benjamin Richard Green is given as the author of "A series of Heads after the antique, illustrative of the ideal beauty of the Greeks," fo., 1836; "Illustrations of Perspective," obl. 4to., (3rd edition) 1845; "A Guide to Pictorial Perspective," 8vo., 1851; and of a "Lecture on Ancient Coins," and a "Numismatic Atlas," both published in 1829.

AT HADDON HALL.—105

19½ inches w. by 13 inches h.

Signed "B. R. Green."

Lent by Mrs. Price.

HARRISON, GEORGE H., b. 1816 (at Liverpool), d. 1846.
O.W.C.S. Ass. 1845.

An agreeable painter of various classes of subjects and in several media, his last works being water-colour landscapes with trees and figures. He was a son of Mrs. Harrison, the flower painter.

SCENE FROM "MUCH ADO ABOUT NOTHING."—61

"For look where Beatrice, like a lapwing, runs
Close by the ground, to hear our conference."

8 inches w. by $9\frac{1}{2}$ inches h.

Lent by George A. Fripp, Esq.

CALAIS BY MOONLIGHT.—62

$8\frac{1}{2}$ inches w. by 6 inches h.

Lent by Miss Klugh.

FONTAINEBLEAU.—78

$34\frac{1}{2}$ inches w. by $22\frac{1}{2}$ inches h.

Signed "George Harrison, 1846."

Lent by Miss E. Harrison.

IN KEW GARDENS.—191

$28\frac{3}{8}$ inches w. by 13 inches h.

Lent by Frederick Harrison, Esq.

HARRISON, MRS. MARY, b. 1788 (at Liverpool), d. 1875. I.P.W.C.
Orig. Mem.

The flower pieces which she exhibited for some forty years at the gallery in Pall Mall were much admired. Her maiden name was Rossiter, and her father was a hat-maker in Liverpool. She took to painting to support a large family of children, as well as her husband, who had lost his fortune in an unlucky partnership.

ROSES.—108

$17\frac{1}{4}$ inches w. by $13\frac{1}{2}$ inches h.

Signed "Mary Harrison, 1859."

Lent by Thomas Morris, Esq.

THE HISTORY OF A PRIMROSE. Three drawings.—155

INFANCY, 9½ inches w. by 14 inches h. MATURITY, 13½ inches w. by 17 inches h.
DECAY, 9½ inches w. by 14 inches h.

Signed "M. Harrison."

Lent by Miss Fanny Harrison.

WATER LILIES.—194

20 inches w. by 13½ inches h.

Lent by Thomas Morris, Esq.

HAYES, MICHAEL ANGELO, b. 1820 (at Waterford), d. 1877-8
I.P.W.C. Mem. 1849. Ass. 1856. R.H.A. 1854.

Painted horses and military subjects, from 1840 till his death, which happened from accidental drowning in a water-tank at his house in Dublin.

"LIGHT." 11th Hussars reconnoitring.—162

14 inches by 14 inches (circular).

Lent by E. Higgin, Esq.

"SHADE." Sentry at the Horse Guards.—170

14 inches by 14 inches (circular).

Lent by E. Higgin, Esq.

HERBERT, ALFRED, b. , d. 1861.

Drew coast scenes with figures and vessels, Thames barges down the river, and Dutch fishing boats. He exhibited at Suffolk Street and at the Academy between 1844 and 1860. His father was a Thames waterman, and the boy left the river to become a bookbinder; but soon returned to it as his professional sketching ground. Clever as he was, he made a poor living by his art.

At South Kensington there is a drawing by him ("Man of War off Dover") in the "William Smith Bequest."

A FRENCH SEAPORT.—70

26½ inches w. by 17 inches h.

Lent by Antony Gibbs, Esq.*

HERRIES, HERBERT C., b. , d. 1870.

A landscape painter of much refinement and promise, whose works are few in number by reason of his early death and the late beginning of his artist career. Son of Sir William Herries, the banker, and himself a barrister, but also an excellent amateur sketcher, he determined to close his chambers and devote his whole energies to the practice of art, at the time when the foundation of the General Water Colour Exhibition at the Dudley Gallery gave new advantages to artists in that medium whose works had not the *entrée* of the "Society" or the "Institute." He was from the first a member of the Committee, and one of its Treasurers, and a constant contributor to the walls, until, in a very few years, he was carried off by a decline. He exhibited twenty-four drawings between 1865 and 1870, the subjects being taken from the Yorkshire Coast, Eastbourne, the Scotch Highlands, Styria, &c., with two from the Mediterranean, where he was sent as an invalid to spend his last winter.

GETTING BALLAST.—77

13 $\frac{1}{2}$ inches w. by 8 inches h.

Signed "H. C. Herries, 1865."

[Exhibited at the Dudley Gallery, 1866.]

Lent by Henry Pilleau, Esq.*

LANDING FISH ON THE YORKSHIRE COAST.—81

12 $\frac{1}{2}$ inches w. by 8 $\frac{1}{2}$ inches h.

Signed "H. C. Herries, 1865."

Lent by Edward Hamilton, Esq., M.D.*

HIXON, JAMES THOMPSON, b. 1846, d. 1868. I.P.W.C. Ass. 1866.

Exhibited scenes with picturesque figures from Algiers, where he resided during the later years of a short life. He died of consumption at Capri. There are some drawings by him at the British Museum.

EASTERN DANCING GIRL.—82

5 $\frac{1}{2}$ inches w. by 12 $\frac{1}{2}$ inches h.

Lent by W. Vokins, Esq.

EASTERN DANCING GIRL.—83

5 $\frac{3}{4}$ inches w. by 6 inches h.

Lent by W. Vokins, Esq.

STREET SCENE, WITH CAMEL. Algiers.—84

3 $\frac{5}{8}$ inches w. by 3 $\frac{3}{4}$ inches h.

Lent by Henry Pilleau, Esq.*

STREET SCENE. Algiers.—85

3 $\frac{5}{8}$ inches w. by 4 $\frac{1}{2}$ inches h.

Lent by Henry Pilleau, Esq.*

HOLLAND, JAMES, b. 1800 (at Burslem), d. 1870. O.W.C.S. Ass. 1835 (to 1843) and 1856. Mem. 1858. M.S.B.A. 1843 (to 1848).

An artist of great power and originality, and a fine colourist. Latterly, canals and palaces of Venice were the favourite themes of his water-colour drawings; but he painted also in oil, and, in 1833 and 1839, exhibited views of London and Lisbon at Somerset House. Before this time, his treatment of architectural and marine river subjects had been subsidiary to his earlier practice in flower-painting; a branch of art by which his sense of colour had been fostered since childhood, when he painted on the black Staffordshire ware which his grandfather, Thomas Holland, had been the first to make, and his grandmother had decorated in the same manner. It was in 1819 that he came to London and set up as a flower-painter and teacher of drawing. Sketches down the Thames, and visits to Paris, Geneva, and North Italy, produced a higher class of works. A series of views taken by him in Portugal formed the pictorial contents of the "Landscape Annual" for 1839—("The Tourist in Portugal," by W. H. Harrison). Normandy, North Wales and Rotterdam afforded other subjects for his pencil, and he was largely employed by the publishers, in the days of topographic and picturesque annuals.

At South Kensington there are two drawings by him in the "William Smith Bequest," and 18 sketches in Portugal, and a drawing of "Nymwegen" in the "Sheepshanks Collection," and one or more others.

FLOWERS.—131

6 $\frac{1}{2}$ inches w. by 8 $\frac{3}{4}$ inches h.

Signed "J. Holland, 1829."

Lent by George Smith, Esq.*

OLD PORT OF DOVER.—128

26½ inches w. by 13 inches h.

Signed "James Holland, 1846."

Lent by Frank Dillon, Esq.*

FLOWERS.—129

8 inches w. by 11½ inches h.

Signed "J. Hd., July, '64."

Lent by Major Henderson.

FLOWERS.—130

8 inches w. by 11½ inches h.

Signed "J. H., Keele."

Lent by Major Henderson.

THE RIVA DEGLI SCHIAVONI, VENEZIA. A South Wind.—124

37 inches w. by 18 inches h.

Signed "J. Hd., 1865."

[Exhibited at the O.W.C.S. Summer, 1865.]

Lent by F. S. Teesdale, Esq.*

"THE BENEDICTION."—120

21½ inches w. by 28½ inches h.

[Exhibited at the O.W.C.S. Summer, 1867.]

Lent by F. S. Teesdale, Esq.*

CANAL IN VENICE.—125

9½ inches w. by 15½ inches h.

Lent by Prescott Hewett, Esq.

HOUGHTON, ARTHUR BOYD, b. 1836 (in India), d. 1875.
O.W.C.S. Ass. 1871.

A figure painter of original fancy, and a powerful colourist. He was employed as a draughtsman on wood, and made many of the designs for Dalziel's edition of the "Arabian Nights," 2 vols., 4to., 1865. He painted in oil and in water colour, generally choosing subjects from Eastern life or fiction. His father was an officer in the army, on whose return from India as an invalid, he began to practice art, but in too desultory a fashion to do full justice to his ability.

THE VISITORS.—176

9 $\frac{1}{2}$ inches w. by 6 $\frac{1}{4}$ inches h.

Lent by George Dalziel, Esq.

THE SHEIK.—121

9 $\frac{3}{4}$ inches w. by 13 $\frac{1}{2}$ inches h.

Lent by George Dalziel, Esq.

INCE, JOSEPH MURRAY, b. about 1806, d. about 1860.

Chiefly known by small landscapes in water-colour. He was a pupil of David Cox's during that painter's residence in Herefordshire; but he had his own manner of handling, in short, broken touches, by which his work may be easily recognised. He made many architectural views at Cambridge, where he resided about 1832; but his native place was Presteign, in Radnorshire, where he is believed to have died.

At South Kensington there is a "Greenwich Hospital" by him.

RHAYADER CHURCH, Radnorshire.—22

9 $\frac{1}{4}$ inches w. by 5 inches h.

Signed "J. M. Ince, 1852."

[From the collection of Octavius Oakley.]

Lent by Sir William Drake.*

SEA PIECE.—38

10 inches w. by 6 $\frac{1}{4}$ inches h.

Lent by Richard Johnson, Esq.*

JACKSON, SAMUEL, b. 1795 (at Bristol), d. 1870. O.W.C.S. Ass. 1823 (to 1848).

An artist of taste in landscape composition, and of technical skill in painting. His subjects are views in Wales and marine and coast scenes, and late in life he painted some views in Switzerland. He was a merchant's son and somewhat of a traveller, having made a voyage for his health, so that his professional career did not begin until he was 30. Then he took his place in a group of noteworthy artists who were natives of Bristol or residing there at that time. Pupil of Danby, who was but two years his senior, he became the friend of Skinner Prout, and J. B. Pyne, and gave lessons in water-colour to George Fripp. He was a member (presumably the senior) of a sketching club established there in 1833, to which Müller, Prout, Brittain Willis, Robert Tucker, T. L. Rowbotham, Wm. West, and "Welsh" Evans belonged. Mr. S. P. Jackson, of the "Old Society" is his son.

MOUNTAIN LANDSCAPE, with thunderstorm.—118
11½ inches w. by 8½ inches h.

Lent by Richard Johnson, Esq.*

JOY, JOHN CANTELLOE, b. 1805, d. 1868 (?)

JOY, WILLIAM, b. 1803, d. 1868 (?)

Two brother marine painters, who first lived at Yarmouth, and then settled, and are believed to have died, at Chichester. They were the sons of the guard of the mail coach from Yarmouth to London. Giving evidence of taste for drawing, they were in early youth patronized by John Lord Neville (afterwards Earl of Abergavenny) and Dawson Turner, and subsequently by William IV., for whom they made several important drawings. As they habitually worked together on the same paper it is, perhaps, impossible to exemplify the separate style of either by a reliable specimen.

MEN OF WAR BEATING TO WINDWARD.—34

14½ inches w. by 10½ inches h.

Signed "Joy, '56."

Lent by Henry Vaughan, Esq.*

JUTSUM, HENRY, b. 1816 (in London), d. 1869. I.P.W.C. Mem. 1843 (to 1847).

An agreeable painter of English rural scenery. Though his rendering of foliage is apt to be mannered, and his mixtures of grey and green are sometimes too uniform, his landscapes are skilfully composed, and cheerfully suggest the freshness of the country. An early acquaintance with the combes of Devon, and some instruction from James Stark, of Norwich, contributed to form his style, which was, nevertheless, in a great degree, distinctively his own. He also, and in his later time almost exclusively, painted in oil, exhibiting at the Academy and the British Institution.

See also a notice of Henry Jutsum in the "*Art Journal*" for 1859, p. 271.

VILLAGE OF IVYBRIDGE, South Devon.—41

19 inches w. by 13 inches h.

Lent by Sir William Drake.*

LEE, FREDERICK RICHARD, b. 1799 (at Barnstaple), d. 1879. A.R.A. 1834. R.A. 1838. Retired R.A. 1872.

Chiefly known as a painter in oil of English pastures, rivers, and woodlands, and coast scenery. His meadow subjects were often painted in conjunction with Thomas Sidney Cooper, the cattle painter. In early life he served in the army, and campaigned in the Netherlands with the 56th Foot. He first exhibited at the Academy in 1824. Some of his works have been engraved, one of the best, representing a Devonshire stream, on a large plate, for the Art Union. There are pictures by him in the National collections, including one in water colour.

At South Kensington there are drawings by him:—"River Lochay" in the "William Smith Bequest," and a "Wood Scene."

MILL IN CORNWALL.—42

12½ inches w. by 8½ inches h.

Signed "F. R. Lee, R.A."

Lent by F. S. Teesdale, Esq.*

LEE, WILLIAM, b. 1810, d. 1865. I.P.W.C. Mem. 1846.

He painted English rustic figures, and in his later time, French coast figures.

He is believed to have been the author of "Classes of the Capital ; a Sketch-Book of London Life, from tinted studies by W. L. Parts I., II., 4to. (1841). No more published."

FRENCH FISHER GIRL.—135

17 inches w. by 15 inches h.

Signed "W. Lee, 1854."

Lent by Edward Higgin, Esq.

MOTHER AND CHILD.—190

13 inches w. by 16 $\frac{1}{2}$ inches h.

Signed "Willm. Lee, 1857."

Lent by Thomas Lucas, Esq.

LEWIS, JOHN FREDERICK, b. 1805 (in London), d. 1876. O.W.C.S. Ass. 1827. Mem. 1829. Pres. 1855. Retired 1858. A.R.A. 1858. R.A. 1865. Retired R.A. 1876. Hon. R.S.A.

This distinguished painter belonged to a family of excellent artists. The names of his father, Frederick Christian Lewis, and his surviving brother, Charles G. Lewis, are both eminent in the history of engraving ; his uncle, George R. Lewis, was remarkable in various branches of the graphic art, and other near relatives of the same name were or are competent artists. He himself began as an animal painter in oil and water-colour, and an etcher on copper ; but became more distinguished by a series of large figure drawings in the latter medium, the result of a visit to Italy, and more especially to Spain, between 1834 and 1838, for which the civil war in the last-named country afforded him interesting matter. Twenty-five of his Spanish subjects were published in lithography, and also a series of illustrations of the Alhambra. Between 1843 and 1851 he visited Cairo, and developed the brilliant and very highly-finished style of treatment of Eastern subjects, which in his later contributions in oil to the Royal Academy exhibitions have conferred upon his name a still wider celebrity. This style was in a great measure based upon his practice in water-colour, the medium in which the earlier of his Eastern subjects were executed. One of these, representing an English sporting party, encamped on Mount Sinai, exhibited at the Water Colour Society in 1856 was described by Mr. Ruskin

when in the height of his enthusiasm for the pre-Raphaelite movement, as "among the most *wonderful* pictures in the world," and "comparable, in its own way," to no painting "since the death of Paul Veronese."* He was, indeed, a learned and admirable draughtsman, and, in his later Eastern manner, displayed supreme skill in the disposal of a mosaic of extremely bright colour in minute particles of opaque pigment, giving the effect of strong sunshine, and at the same time a truthful record of an infinity of beautiful detail of texture. The pictures of his Spanish time were broader in style, and also more intense in expression. During his visits to the Continent he made a large number of copies in water-colour from celebrated pictures.

The following works contain engravings from his designs:—

"Studies of Wild Animals," 6 plates, 4to., 1824.

"Etchings of Domestic Subjects," 12 plates, 4to., 1825.

"Lewis's Sketches of Spain and Spanish Character, made during his tour in that country in the years 1833-34," 26 lithographs by himself, fo., 1836.

"Sketches and Drawings of the Alhambra made during a residence in Grenada in the years 1833-34," fo., 1835 (and 1838).

"Illustrations of Constantinople, made during a residence there in 1835-6," lithographed, from the original sketches, by Coke Smith, fo., 1838.

See a notice of Lewis and his works in the "*Art Journal*," for 1858, p. 41, &c.

At South Kensington there are 3 drawings by him in the "Ellison Collection," and there are some at the British Museum.

DEAD HERON.—64

14 $\frac{1}{2}$ inches w. by 11 inches h.

[From the collection of Charles C. Lewis.]

Lent by Sir William Drake.*

FRANCIS I. AND HIS SISTER. *After Bonington*.—50

6 $\frac{1}{2}$ inches w. by 9 inches h.

[Engraved by Charles Heath in the "Keepsake," 1830.]

Lent by Sir William Drake.*

FINISHED STUDY OF A GROUP FOR PICTURE OF THE PROCLAMATION OF DON CARLOS.—51

10 $\frac{1}{2}$ inches w. by 23 inches h.

Lent by William Bowman, Esq.*

* "Notes on some of the Principal Pictures exhibited in the rooms of the Royal Academy, and the Society of Painters in Water Colours," by *John Ruskin*, 1856 (second edition, p. 37).

FINISHED STUDY OF A GROUP FOR PICTURE OF THE PROCLAMATION OF DON CARLOS.—53

21 $\frac{1}{4}$ inches w. by 16 $\frac{1}{2}$ inches h.

Lent by William Bowman, Esq.*

A SCHOOL AT CAIRO.—54

17 $\frac{1}{4}$ inches w. by 13 inches h.

Lent by William Quilter, Esq.

A CAFÉ AT STAMBOUL. [Unfinished.]—55

34 $\frac{1}{4}$ inches w. by 23 $\frac{1}{2}$ inches h.

Lent by William Bowman, Esq.*

LILIUM AURATUM.—57

13 $\frac{1}{2}$ inches w. by 21 $\frac{1}{2}$ inches h.

[The same subject, in oil, was exhibited at the Royal Academy in 1872.]

Lent by William Quilter, Esq.

STUDY OF A MALE FIGURE IN EASTERN DRESS, holding a Musket.—52

10 $\frac{1}{2}$ inches w. by 16 inches h.

Lent by Thomas L. Devitt, Esq.*

STUDY OF A MALE FIGURE. Constantinople.—56

10 $\frac{1}{2}$ inches w. by 15 $\frac{1}{2}$ inches h.

Signed "J. F. Lewis."

Lent by Major Henderson.

STUDY OF A NEGRO. Constantinople.—58

10 $\frac{1}{2}$ inches w. by 16 inches h.

Signed "J. F. Lewis."

Lent by Major Henderson.

LIVERSEEGE, HENRY, b. 1803 (at Manchester) d. 1832.

A subject painter of figures on a moderate scale. His pictures, which are forcible and sometimes dramatic in their effects of colour and light, have a marked individuality; but a want of technical skill and thoroughness in execution, and also of refinement, prevents them from taking higher rank than they do as works of art. They lend themselves well, however, to reproduction in mezzotint, in which style of engraving many of them were published after his death, under the title, "Engravings from the Works of Henry Liverseege." fo., 1835.

DON QUIXOTE.—140

9 $\frac{1}{4}$ inches w. by 12 $\frac{3}{4}$ inches h.

Lent by Henry Vaughan, Esq.*

LUNDGREN, EGRON, b. 1815 (in Sweden), d. 1875. O.W.C.S. Ass. 1864. Mem. 1865.

A singularly graceful composer of figure groups, rich and beautiful in colour; and also fascinating from their skilful arrangement and breadth of effect, when sketched, as they often were, in monochrome. His subjects were chiefly from Egypt; from Spain, whence he came to England in 1853 at the instance of John Phillip, R.A.; and from India, where he made sketches, by command of Lord Clive, which were sold at Christie's in 1875. He wrote, in his native language, some accounts of his travels, and was a man of general culture. Though a Swede by birth, and but a small part of his life was passed in England, he is classed among British artists, by virtue of his membership of and contributions to the Water Colour Society.

SKETCH OF TWO NORWEGIAN PEASANT CHILDREN.—110

7 $\frac{1}{2}$ inches w. by 11 $\frac{1}{2}$ inches h.

Lent by Sir William Drake.*

BARBER SHAVING A CUSTOMER. Cairo.—201

10 $\frac{1}{2}$ inches w. by 14 inches h.

Signed "E. L., Cairo, 1861."

Lent by Thomas L. Devitt, Esq.*

McKEWAN, DAVID HALL, b. 1817, d. 1873. I.P.W.C. Mem. 1848.

An able and fascinating sketcher of landscape subjects, where no great extension of space is included; very successful in treating the leafy depths of Lynmouth, and the limpid current of a Devon trout stream among the stones. Some of his drawings were of Scotch mountain scenery. Latterly, also, he painted interiors of the old mansions of Hardwick, Cothele and Knole, which are studied with a fine sense of colour and proportion. Besides the many charming works which he contributed to the Pall Mall Gallery, he exhibited at the Academy from 1837 to 1849, and also at Suffolk Street. A sale at Christie's, in March 1874, of 108 sketches and 270 finished drawings by McKewan, produced nearly £7,000.

He published "Lessons on Trees, in Water Colours," obl. fol., 1860.

NORHAM CASTLE.—97

" Day set on Norham's castled steep,
And Tweed's fair river, broad and deep."

25 $\frac{1}{4}$ inches w. by 12 $\frac{1}{2}$ inches h.

Signed "D. H. M'Kewan, 1871."

Lent by Robert Harland, Esq.

WATER MILL.—106

21 $\frac{1}{2}$ inches w. by 14 $\frac{1}{2}$ inches h.

Signed "D. H. M'Kewan."

Lent by Robert Harland, Esq.

INTERIOR AT KNOLE.—107

21 $\frac{1}{2}$ inches w. by 14 $\frac{1}{2}$ inches h.

Signed "D. H. M'Kewan, 1872."

Lent by Robert Harland, Esq.

QUEEN MARY'S BED. Hardwick.—98

21 $\frac{1}{2}$ inches w. by 14 $\frac{1}{2}$ inches h.

Signed "D. H. M'Kewan, '72."

Lent by Robert Harland, Esq.

MACLISE, DANIEL, b. 1811* (in Cork), d. 1870. A.R.A. 1835.
R.A. 1840.

Although more generally known by his oil pictures, Maclise commenced his artistic career in his native city as a painter of portraits in water colours. In the year 1827 he came to London and entered the schools of the Royal Academy. At that time commissions for portraits flowed in upon him, and these exhibit a truthful phase of his art of which there is little indication in the imaginative works which he executed in oil. His first picture in the latter medium, a scene from "Twelfth Night," was exhibited in 1829; but he did not then, or indeed ever, altogether abandon his black lead pencil and water colour brush. In 1830 he commenced a contribution (under the pseudonym of "Alfred Croquis") of a series of remarkable pencil portrait sketches to "Fraser's Magazine," which he continued for several years. Many of these drawings, and others by him are in the Forster Collection in the South Kensington Museum. The series is said to have originated in the publication of the first etching, a likeness of Sir John Soane, in compensation for a previous failure by the artist to satisfy the sitter. His illustrations to "Moore's Melodies"† were the work of his pencil in 1846, and (notwithstanding some mannerism in the outline) show an accuracy of drawing and a facility of invention rarely, if ever, surpassed. The etchings from these drawings form one of the most exquisite specimens of an illustrated work that has appeared in England. His outlines of "Shakspere's Seven Ages" (designed in 1848 for a porcelain card tray) and the "Story of the Norman Conquest," in forty-one designs, exhibited at the Royal Academy in 1857 and afterwards engraved for the Art Union (42 plates, obl. fo., 1866), have yet higher qualities as works of art. Early in life he designed the clever little cuts in Croker's "Legends of the South of Ireland." He also illustrated an edition of Tennyson's "The Princess, a Medley," with 26 woodcuts, 8vo., 1860; and contributed designs to the illustrated edition of Tennyson's Poems, sm. 4to., 1857 (and 1859); and to some of Dickens's Christmas Books.

See also "A Memoir of Daniel Maclise, R.A.," by W. J. O'Driscoll, M.R.I.A., 8vo., 1871.

There are some drawings by him at the British Museum.

PORTRAIT OF HENRY SASS, the portrait painter and teacher.—87

5½ inches w. by 7½ inches h.

Lent by Sir William Drake.*

* This is the date generally received, on Maclise's own authority; but Redgrave, in his Dictionary, brings strong evidence in favour of the year 1806. According to both accounts, his father was in the Elgin Fencibles, but they differ as to his military rank.

† Irish Melodies, illustrated by Daniel Maclise, R.A. 161 designs engraved on steel by F. P. Becker. Royal 8vo. (3rd edition) 1855. (Earlier editions 1846, 1851).

PORTRAIT OF A MAN SITTING IN A CHAIR, with a wine glass on a table by his side.—**88**

8½ inches w. by 10½ inches h.

Lent by Sir William Drake.

PORTRAIT OF WILLIAM DUNLOP, M.D., author of "Sketches in Upper Canada."—**93**

6½ inches w. by 8½ inches h.

[An outline etching of this portrait appeared in "*Fraser's Magazine*" in June, 1833.]

Lent by Sir William Drake.*

PORTRAIT OF WILLIAM JERDAN, Editor of the "*Literary Gazette*."—**94**

7½ inches w. by 8½ inches h.

[An outline etching from this drawing was published in "*Fraser's Magazine*" in June, 1830.]

Lent by Sir William Drake.*

ILLUSTRATION OF THE STORY OF "LLEWELLYN AND GELLERT."—**86**

8½ inches w. by 12½ inches h.

Lent by Sir William Drake.*

THE IRISH HARPER.—**90**

9½ inches w. by 6½ inches h.

Lent by Henry Vaughan, Esq.*

STUDIES IN COLOURS FROM WATTEAU'S "L'EMBARQUEMENT POUR L'ILE DE CYTHÈRE." In three frames.—**92, 89, 95**

5½ inches w. by 8½ inches h., } 5½ inches w. by 8½ inches h., 5½ inches w. by 8½ inches h.
8½ inches w. by 5½ inches h., }

[These drawings were made from the celebrated picture in the Louvre during MacLise's visit to Paris in 1830.]

Lent by Sir William Drake.*

MAWLEY, GEORGE, b. 1838 (in London), d. 1873.

A landscape painter of varied power and much promise, who died prematurely. He was educated at Cary's School and at the Royal Academy, but his landscape art was derived from the study of nature. He was not, however, unmindful of pictorial effect, his treatment being usually broad and carefully studied. He was a constant exhibitor in water colour at the Dudley Gallery, of which he was one of the founders, and a member of the committee until his death. He also painted in oil, which he is said to have preferred as a medium, and sent pictures to the Royal Academy.

ON THE LYN.—65

12½ inches w. by 8½ inches h.

Signed "Geo. Mawley, 1865."

Lent by Edward Hamilton, Esq., M.D.*

RIVER SCENE.—182

"The moon is up and yet it is not night."

18½ inches w. by 6¾ inches h.

Lent by Prescott Hewett, Esq.

MÜLLER, WILLIAM JAMES, b. 1812 (at Bristol), d. 1845.

A painter of exceptional power and high artistic quality, both in oil and water colour. Though his works comprise figure subjects as well as landscapes, it was not for human incident of a dramatic or sentimental character, nor for classic or graceful outline or play of feature, that he cared so much as for the pictorial aspect of the scene in colour and in black and white. He had a wonderful knack of seizing on the picturesque. He would perceive at a glance the proper treatment of his subjects, would at once put his principal light in the right place, and then, grouping his forms and objects into a composition of perfect unity, would dash in his full, deep coloured shadows with characteristic decision. He was, in short, the prince of sketchers ; and even his most important pictures retain the freshness and vigour of a rapid but masterly memorandum from nature. His sketches were, as he said, meant by him as notes to paint from *in oil*, and he therefore introduced body-colour into them ; but he maintained that in water-colour *drawings* nothing but transparent colour should be used. In Lycia, his pigments, particularly cobalt, ran short ; his body-colour turned black, and had to be abandoned ; and his last sketches there were chiefly low-toned and "*severe* in their chromatic arrangement." Müller was short-sighted, and he painted with his left hand.

He was the son of a native of Dantzig, who settled in Bristol, married an English lady, and became curator of the museum. Here young Müller drew objects of natural history for his father's lectures and books. On that parent's death, in 1830, he set up as a landscape painter, and in 1839 came to London. In 1834-5 he made a sketching tour in Germany, Switzerland, and Italy, with his fellow townsman and brother artist, George Fripp. He then travelled alone in Greece and Egypt, and with his pupil, W. Edward Dighton (a water-colour artist of great promise, who died young); and finally, with another pupil, Mr. Harry Johnson (now of the I.P.W.C.), to Asia Minor, where he pitched his tent among the ruined cities of Lycia, then being re-explored by Mr. (afterwards Sir Charles) Fellows. These travels, with rambles about Bristol and in Wales, and sketching expeditions at the mouth of the Thames with other artists, afforded him subjects for painting, and occupied much of his life. He was a man of energy and independent spirit, and a lively companion; and during his short but active career held a prominent place among the young artists of his day outside the Academy, where his pictures were ill appreciated. An abortive apprenticeship to J. B. Pyne was all his regular instruction; but he is said to have been early impressed by the style of Constable, and by the Norwich and Dutch Schools, and to have afterwards come under the influence of the great Venetian masters during his first foreign tour. He also studied the figure assiduously in the old life school in Clipstone Street.

See "Memoir of the Life of William James Müller," by N. Neal Solly. 1875.

He exhibited only sixteen pictures at the Royal Academy. Two of his Eastern subjects were hung at the British Institution. His sketches and pictures were sold at Christie's in the spring of 1846.

A collection of fine specimens of his drawings, mostly the gift of the late Mr. Henderson, is at the British Museum. There is only one small painting by him at the National Gallery.

A CHÂTEAU IN NORMANDY, in middle distance, with fir-tree and hunting-party in the foreground.—14

16 $\frac{1}{4}$ inches w. by 11 $\frac{1}{2}$ inches h.

Lent by William Hollins, Esq.

A LOCK.—15

15 $\frac{1}{4}$ inches w. by 6 $\frac{1}{2}$ inches h.

Lent by Henry Vaughan, Esq.*

STUDY OF ROCKS.—2

14 $\frac{1}{2}$ inches w. by 7 $\frac{1}{2}$ inches h.

Lent by W. H. Cope, Esq.*

TURKISH MILL.—3

19 $\frac{1}{2}$ inches w. by 13 inches h.

Lent by Mrs. Thomas Wood.

INTERIOR OF A LYCIAN HUT.—17

20 $\frac{1}{2}$ inches w. by 13 inches h.

Lent by Mrs. Thomas Wood.

DEAD WOODPECKER.—19

10 $\frac{7}{8}$ inches w. by 5 inches h.

Dated "Lycia, 1843."

Lent by Mrs. Thomas Wood.

TURKISH GUARD ROOM.—9

15 $\frac{5}{8}$ inches w. by 8 $\frac{1}{2}$ inches h.

Signed "W. M., Lycia, '43."

Lent by Mrs. Thomas Wood.

INTERIOR OF A TURKOMAN'S HUT.—4

21 $\frac{1}{2}$ inches w. by 13 $\frac{7}{8}$ inches h.

Signed "W. M., 1843, Nov."

Lent by Mrs. Thomas Wood.

YUROOK CHIEF. XANTHUS.—20

8 $\frac{1}{8}$ inches w. by 14 $\frac{1}{2}$ inches h.

Signed "Dec. 1st, '43, W. M."

Lent by Mrs. Thomas Wood.

INTERIOR OF A TURKOMAN'S HUT.—18

21 inches w. by 13 $\frac{1}{2}$ inches h.

Signed "Decbr. 4, 1843, W. M., Lycia."

Lent by Mrs. Thomas Wood.

MÜLLER.

STUDY OF A FALLEN DATE TREE. XANTHUS.—7

20 $\frac{1}{2}$ inches w. by 13 $\frac{1}{2}$ inches h.

Signed "Dec. 12, 1843, W. M."

Lent by Edward Hamilton, Esq., M.D.*

DEAD KINGFISHER. XANTHUS.—10

14 $\frac{1}{2}$ inches w. by 7 $\frac{1}{2}$ inches h.

Signed "Dec. 13, Lycia, 1843, W. M."

Lent by Mrs. Thomas Wood.

TURKISH COTTAGE ON THE PLAIN OF XANTHUS.—13

21 inches w. by 13 inches h.

Signed "1843, Dec. 26, W. M."

Lent by Mrs. Thomas Wood.

ROMAN ARCHITECTURAL FRAGMENT AT XANTHUS, LYCIA.—16

13 $\frac{1}{2}$ inches w. by 9 inches h.

Signed "Jan. 18, '44."

Lent by W. H. Cope, Esq.*

UPPER BRIDGE, STAG'S HOLLOW.—12

19 inches w. by 30 inches h.

Signed "W. M. 1844."

Lent by Mrs. Thomas Wood.

AT LYNMOUTH.—8

22 $\frac{1}{2}$ inches w. by 14 $\frac{1}{2}$ inches h.

Lent by Mrs. Thomas Wood.

THE ERECTHEIUM, ATHENS. [The Mediæval Tower in the distance has been removed.]—11

11 $\frac{1}{2}$ inches w. by 16 $\frac{1}{2}$ inches h.

Lent by Henry Vaughan, Esq.*

NASH, JOSEPH, b. 1808 (at Great Marlow), d. 1878. O.W.C.S. Ass. 1834. Mem. 1842.

A prolific and effective painter of architecture, more especially of domestic buildings of the Tudor period, which he executed in an effective style, well adapted for re-production by coloured lithography, for which purpose a large number of his drawings were made. Figures, in the costume of the period, are happily introduced, and the points of view are artistically chosen.

His designs are engraved or printed in the following works:—"Architecture of the Middle Ages" (lith.), fo., 1838; "Mansions of England in the olden Time" (col. lith.), fo., 4 series, 1839-49 (and royal 4to., 1869); "Views of Windsor Castle" (col. pl.), fo., 1848; and he contributed to S. C. Hall's "Baronial Halls and Picturesque Edifices," 2 vols., 4to.; and J. P. Lawson's "Scotland delineated," fo., 1847, &c.; and transferred to stone Wilkie's "Spanish and Oriental Sketches," 2 vols., fo., 1846.

At South Kensington there are five or more drawings by him.

INTERIOR OF CHAPEL, Ightham.—111

16 $\frac{1}{2}$ inches w. by 11 $\frac{3}{4}$ inches h.

Signed "Joseph Nash, 1839."

Lent by Henry Vaughan, Esq.*

INTERIOR OF HALL AT OCHWELLS, near Maidenhead.—115

10 inches w. by 14 $\frac{3}{4}$ inches h.

Signed "Joseph Nash, 1839."

Lent by Henry Vaughan, Esq.*

DRAWING-ROOM AT SPEKE.—114

19 inches w. by 13 inches h.

Signed "Josh. Nash."

Lent by Henry Vaughan, Esq.*

LIBRARY OF MERTON COLLEGE, Oxford.—112

11 inches w. by 13 $\frac{1}{4}$ inches h.

Signed "J. Nash, 1861."

Lent by Sir William Drake.*

BORWICK HALL, with Hawking Party.—96

18 $\frac{3}{4}$ inches w. by 12 $\frac{3}{4}$ inches h.

Signed "Joseph Nash, 1873."

Lent by Robert Harland, Esq.

INTERIOR OF HALL AT COMPTON WYNATES—193

18 $\frac{1}{2}$ inches w. by 12 $\frac{3}{4}$ inches.

Signed "Joseph Nash, 1873."

Lent by Robert Harland, Esq.

OAKLEY, OCTAVIUS, b. 1800, d. 1867. O.W.C.S. Ass. 1842.
Mem. 1844.

Chiefly celebrated for the single figures and groups of gipsies and Italian boys, which he executed in a smooth, clean, and highly finished manner. Latterly he also painted landscape subjects of a picturesque character and detail. He began his practice at Leamington and at Derby as a painter of portraits, which he exhibited at the Royal Academy.

At South Kensington there are two or more drawings by him.

RUSTIC FIGURE OF A CHILD IN A RED CLOAK—157

10 inches w. by 14 $\frac{1}{2}$ inches h.

Lent by Henry Vaughan, Esq.*

THE FORTUNE TELLER.—200

13 inches w. by 17 $\frac{1}{4}$ inches h.

Lent by the Earl of Northbrook.*

SKETCH OF FOLKESTONE.—159

19 $\frac{1}{2}$ inches w. by 12 inches h.

Signed "O. Oakley, 1847."

Lent by Paul Naftel, Esq.

FISHER BOYS.—161

17 $\frac{1}{2}$ inches w. by 25 $\frac{1}{2}$ inches h.

Lent by the Earl of Northbrook

PARRIS, EDMUND THOMAS, b. 1793, d. 1873. Historical painter to the late Queen Dowager.

As a painter in water-colour, this artist was employed in making landscape drawings for the table-books of steel plates, which were in fashion from 40 to 50 years ago. He also painted portraits and a picture of the Queen's Coronation, which was engraved. He also worked from 1825 to 1829 upon the Great Panorama of London, which was for many years exhibited at the Colosseum in Regent's Park. The sketches were made by Thomas Horner from the top of Saint Paul's. These were combined by Parris, and he also re painted the whole in 1845. "The Beauties of the Bosphorus," by Miss Pardoe, 4to., 1839, is illustrated with views by him. In 1842 he wrote a paper on the "Application of higher branches of painting in fresco to architecture," for the Institute of British Architects.

CONSTANTINOPLE.—6

11½ inches w. by 7¾ inches h.

Signed "E. T. Parris."

Lent by Sir William Drake.*

PENLEY, AARON EDWIN, b. about 1807, d. 1870. I.P.W.C. Mem. 1838 (to 1856), and 1860.

A dexterous painter in water colour, chiefly of landscape, but originally of portraits. These, with some single figures, he exhibited at the Academy between 1835 and 1857. He was teacher of drawing at the military schools of Addiscombe and Woolwich, and his landscapes, though pleasing to the eye, possess a general uniformity suggestive of academic system. He wrote several treatises on the rules, methods, and materials employed in drawing and water colour painting; namely, "The Elements of Perspective," 8vo., 1851 (2nd edition, 1852); "A System of Water Colour Painting," 12mo., 1850 (9th edition, 1852); "The English School of Painting in Water Colours," illustrated in chromolith, royal, 4to., 1869.

At South Kensington there are several drawings by him, four of them in the "Townshend Bequest."

A WELSH COTTAGE.—192

23½ inches w. by 19½ inches h.

Signed "A. Penley, 1854."

Lent by J. Travers Smith, Esq.*

THE CLOTHES LINE.—166

20 inches w. by 14 inches h.

Lent by Thomas Lucas, Esq.

PINWELL, GEORGE JOHN, b. 1842 (in London), d. 1875. O.W.C.S.
Ass. 1869. Mem. 1870.

One of the school of modern figure painters whose style is directly derived from the practice of drawing on wood for press illustrations. Pinwell sometimes approached, more nearly than any of his contemporaries, the manner of Frederick Walker, who may be regarded the head of this school. He began as a designer for books, but the opening of the general Water Colour Exhibition at the Dudley Gallery brought to light his talent for colour, and he was soon elected by the Old Society. Some of his drawings have great tenderness and refinement of expression, but they often want unity, and fail in aerial perspective. "The Pied Piper of Hamlin," from Browning's poem, is one of his best known works. He visited Morocco shortly before his death, and painted some studies there, one of which is in the gallery. Dalziel's "Arabian Nights," 4to., 1865, and "Illustrated Goldsmith," royal 8vo., 1865, contain designs of his; and he drew many of the cuts in "*Once a Week*" and similar publications. He picked up his knowledge of drawing at Heatherley's School (formerly Leigh's), in Newman Street. Pinwell and Walker died in the same year, and at nearly the same age.

MARKET AT TANGIER.—146

27 inches w. by 15 $\frac{1}{4}$ inches h.

Signed "G. J. Pinwell, '74."

Lent by C. Waithman, Esq.

POOLE, PAUL FALCONER, b. 1806 (at Bristol), d. 1879.
A.R.A. 1846. R.A. 1860.

That the style of this imaginative painter was as effective in water colour as in oil, some examples in the gallery will suffice to prove. Tentative and scrupulously distrustful of himself in the later stages of a work, he nevertheless often left some defect in his finished pictures, particularly in the drawing of his figures. But there was always the impress of a poetic feeling, always harmony and tender quality of light and colour, so that these defects were of small account. And the same refined perception is apparent even in the slight sketches taken directly from nature, which conveyed the first impressions of the artist's mind. Poole exhibited works at the Royal Academy from 1830 until his death. His great picture of "Solomon Eagle's Exhortation to Repentance during the Great Plague of London" was shown in 1843. Some of his paintings have illustrated historical events of a similar class in his subjective manner of treatment, and latterly he found congenial themes in the fairy fancies of Shakspere and Spenser, and in visionary scenes of romance of his own creation. Early in his career he painted rustic figures in water colours, in a style little suggestive of his ideal works. He is believed to have been entirely self-taught.

See a notice of Poole and his works in the "*Art Journal*," 1859.

RUSTIC FIGURE OF A GIRL AT A WELL.—147

12 $\frac{1}{2}$ inches w. by 15 $\frac{1}{2}$ inches h.

[An early work.]

Lent by Henry Vaughan, Esq.*

FISHER BOY SLEEPING IN MOONLIGHT.—142

17 $\frac{1}{2}$ inches w. by 10 $\frac{1}{2}$ inches h.

Lent by Prescott Hewett, Esq.

SPIRIT OF SOLITUDE.—149

10 $\frac{1}{2}$ inches w. by 9 $\frac{1}{2}$ inches h.

Lent by Prescott Hewett, Esq.

LES DENTS DU MIDI. Sketch from Nature.—143

13 $\frac{1}{2}$ inches w. by 8 $\frac{1}{2}$ inches h.

Lent by George Aitchison, Esq.*

MOUNTAIN PATH, with figure in shadow. Sketch from Nature.—150

13 $\frac{1}{2}$ inches w. by 9 $\frac{1}{2}$ inches h.

Lent by George Aitchison, Esq.*

PROUT, JOHN SKINNER, b. 1806 (at Plymouth), d. 1876. I.P.W.C.
Mem. 1839. Ass. 1858. Mem. 1863.

Painted old buildings in a picturesque manner, and with effective and agreeable colour. When a young man he resided at Bristol, where he sketched with Müller in the old and dilapidated parts of the city. "The Antiquities of Bristol," a set of engravings from his drawings, was the result of these studies. He also published "Antiquities of Chester," fo., and "Castles and Abbeys of Monmouthshire," fo., 1838. He visited Australia, and exhibited at the "New Society" in 1841, with "Sidney" as his address. He was a nephew of Samuel Prout, but his style is different. His paintings have less sobriety of colour, and none of the precision of his uncle's work with the reed pen.

At South Kensington there is by him "Château, near Vitre."

NEWCASTLE. With Moonlight effect.—132

18½ inches w. by 13 inches h.

Lent by F. S. Teesdale, Esq.*

STREET IN NORMANDY.—126

13 inches w. by 19 inches h.

Signed "Skinner Prout, 1864."

Lent by Prescott Hewett, Esq.

PYNE, JAMES BAKER, b. 1800 (at Bristol), d. 1870. S.B.A. Mem. 1842, and V.P. for some years.

An effective, and in some respects refined, painter of landscape, chiefly in oil. His canvasses are suffused with a pink and golden gaiety of light; and the objects are drawn with a jaunty flourish, but an obvious artifice, of line. Though his style was mannered, his pictures have a certain charm about them. Having been meant for a lawyer he was self-taught in art, yet he possessed a fund of technical knowledge and a sound judgment, which enabled him to become the teacher and adviser of other artists. Before leaving Bristol for London in 1835, he gave lessons in oil painting to Müller and to Fripp. "He was," says Müller's biographer, Mr. N. Neal Solly, "a most amiable, generous man, and an admirable teacher; he had unusual power of handling (strength of wrist), and his heart was set on the technical part of his art; in twelve lessons he showed the whole nature and use of oil pigments and vehicles, and how to lay them on." He travelled in Europe, and published several series of lithographic views, some of them coloured. "Windsor, with its surrounding Scenery," fo., 1838; "The English Lake District" (col. lith.), fo., 1853; and the "Lake Scenery of England" (chromo), 4to., 1859 (and 1870), are from his pencil.

WINDSOR CASTLE. Misty evening effect; cattle in the foreground.—117

12½ inches w. by 8 inches h.

Signed "Pyne, '37."

Lent by Sir William Drake.*

REED, JOSEPH CHARLES, b. 1822, d. 1877. I.P.W.C. Ass. 1860.
Mem. 1867.

An industrious painter of landscape, who sketched much from nature in various parts of the United Kingdom, treating ordinary subjects with care in an agreeable manner, which presents no very marked characteristics.

OLD FARM HOUSE.—45

13½ inches w. by 8½ inches h.

Lent by F. S. Teesdale, Esq.*

RICHARDSON, EDWARD, b. , d. , I.P.W.C. Ass. 1859.

Mr. T. M. Richardson, member of the "Old" Society, is his brother. Their father was a Northumbrian, and an artist of much ability.

HEIDELBERG CASTLE.—197

8½ inches w. by 11¾ inches h. (oval.)

Signed "Edward Richardson."

Lent by T. M. Richardson, Esq.

RIVIERE, WILLIAM, b. 1806 (in London), d. 1876.

Practised in various branches of art, including portraiture and landscape. He was one of a family of artists. His father was a drawing-master. His surviving brother, Mr. H. P. Riviere, is an Associate of the Water Colour Society, and Mr. Briton Riviere, A.R.A., is his son. He, himself, taught drawing in Cheltenham College, and afterwards at Oxford, where he died. He was a student of the Royal Academy, where he first exhibited between 1833 and 1843.

HAY FIELD.—164

19¾ inches w. by 13¼ inches h.

Lent by Briton Riviere, Esq., A.R.A.

SKETCH AT DOVER.—167

18 inches w. by 12 inches h.

Lent by Briton Riviere, Esq., A.R.A.

ROSENBERG, CHARLES, b. , d. 1870.

Said to have been a brother of George F. Rosenberg, of the Old Water Colour Society.

There are, by Charles Rosenberg, "A Critical Guide to the Exhibition of the Royal Academy, 1847," 4to., 1847; and "Guide to the Exhibition of the Royal Academy and Institution for the Free Exhibition of Modern Art, 1848," 4to., 1848.

THE ARTIST'S STUDIO.—158

13 inches w. by 10½ inches h.

Signed "C. Rosenberg, 1838."

Lent by T. F. Inman, Esq.*

ROSENBERG, GEORGE F., b. , d. 1869. O.W.C.S. Ass. 1847.

Still life and flower pieces at first, and, afterwards, accurate studies of mountain scenery in Norway and Scotland, were the two very different classes of subject which this artist treated with success in his many drawings, exhibited from 1849 at the Gallery of the Water Colour Society.

He wrote "The Guide to Flower Painting in Water Colours," with illustrations, 8vo., 1853.

He lived chiefly at Bath.

STILL LIFE.—189

27½ inches w. by 19½ inches h.

Lent by J. D. Harris, Esq.

FRUIT.—154

13½ inches w. by 9½ inches h.

Lent by Miss Falkner.

STUDY OF DEAD CHAFFINCHES.—173

11½ inches w. by 6 inches h.

Lent by Sir William Drake.*

STUDY OF DEAD LINNETS.—178

11½ inches w. by 6 inches h.

Lent by Sir William Drake.*

ROWBOTHAM, THOMAS LEESON, b. 1823 (in Dublin), d. 1875.
I.P.W.C. Mem. 1849.

A clever painter of landscape designs, attractive by their pretty contrasts of bright colour, and remarkable for workmanlike neatness of handling. Several of his works have been reproduced by chromo-lithography, a process by which they may easily be imitated. As is generally the case with artists of this class, his power is seen to most advantage in untouched sketches, more suggestive of nature than the finished drawings worked up by mechanical processes. He succeeded his father, Thomas Rowbotham (of Bath), as teacher of drawing at the Royal Naval School, New Cross. They together produced the elementary hand-books for students;—“The Art of Sketching from Nature,” by T. R., illustrated by T. L. R. (2nd edition), 1850; and “The Art of Landscape Painting in Water Colours,” by T. R. and T. L. R. (3rd edition), 1850. He was also an admired musician.

At South Kensington are two or more drawings by him.

ENTRANCE TO PELHAM WOODS, Isle of Wight.—80

20 $\frac{1}{2}$ inches w. by 10 $\frac{1}{2}$ inches h.

Lent by William Bowman, Esq.*

SKETCH OF AN OLD HOUSE AT ROUEN.—79.

16 $\frac{1}{2}$ inches w. by 13 inches h.

Signed “T. L. Rowbotham, Junr., July, 1846.”

Lent by John Ashton Bostock, Esq., C.B.

ITALIAN LANDSCAPE.—144

45 inches w. by 26 $\frac{1}{2}$ inches h.

Signed “T. L. Rowbotham, 1875.”

Lent by Antony Gibbs, Esq.*

SCHETKY, JOHN CHRISTIAN, b. 1778 (in Edinburgh), d. 1874.
Marine Painter in Ordinary to George IV., William IV. and Queen Victoria.

A marine painter, whose thorough knowledge of his subject, derived from a lifelong passion for the sea and ships, and the company of sailors, enabled him to impart to his pictures a kind of historical reality. His vessels seem to ride

upon the waves and partake of their rolling motion. Schetky was possessed of great bodily vigour and activity; he walked from Paris to Rome in 1801, and spent his holidays in 1813-1814 with his brother, John Alexander Schetky, who was then serving as a surgeon in the Peninsular War. Between 1808 and 1855, he was successively teacher of drawing at the Royal Military College, Marlow, at the Royal Naval College, Portsmouth, and at the East India College, Addiscombe. Before that he taught at Oxford on his own account, and earlier still in his native town, where he was brought up at the High School, he had, at the age of 17, so well profited by the instruction of Alexander Nasmyth, the scene painter, that he, himself, gave lessons in his master's art. He painted also in oil, and executed a number of elaborate drawings in common ink of different strengths, working entirely with a quill pen, and using the feather as a brush; a style which originated in his once finding himself without other materials. In 1867 he published a selection of his works in a folio volume of photographs, called "Reminiscences of the Veterans of the Sea," and others afterwards in "A Cruise on the Scotch Waters." Of a sociable and kindly disposition, he made many friends, and his rare talent as a singer made him a welcome guest in all circles of society. He was descended from an old Transylvanian family, one of whom, Christopher Schetky, was celebrated as a violinist and composer.

See "Ninety Years of Work and Play: a Life of John Christian Schetky," by his Daughter.

H.M. LATE SHIP "BELLEROPHON" on her Homeward Voyage from Malta, scudding before the Gale. 1852.—26

28 inches w. by 18 inches h.

Lent by the Misses Schetky.

IN VIGO BAY. 8 p.m., July 21st, 1861.—26

13½ inches w. by 6¾ inches h.

Lent by the Misses Schetky.

SEDDON, THOMAS, b. 1821 (in London), d. 1856.

His works are characterised by the extremely truthful imitation of nature in all her details, which was one of the leading aims of the modern "pre-Raphaelite" school, of which he was an esteemed member. He was the son of an eminent cabinetmaker, and, beginning life in that business, gained a medal from the Society of Arts in 1848 as a designer of furniture. At the age of thirty he took to painting as a profession, and he went to the East with Mr. Holman Hunt in 1853. He died at Cairo. A painting by him of "Jerusalem and the Valley of Jehoshaphat" was presented to the National Gallery in 1857 by an association of gentlemen. He executed many other pictures and drawings in Egypt, the

Holy Land, France, and elsewhere, a collection of which was exhibited at the Society of Arts in the year after his death.

THE SPHYNX AT GHIZEH.—5

13 $\frac{1}{2}$ inches w. by 9 $\frac{1}{4}$ inches h.

Signed "T. S., 1856."

Lent by George P. Boyce, Esq.*

SHALDERS, GEORGE, b. 1826, d. 1873. I.P.W.C. Ass. 1863.
Mem. 1865.

Exhibited, at the gallery in Pall Mall, elaborate studies of sheep on roads or in green pastures, executed in a carefully imitative manner, and with realistic force. He had previously lived at Portsmouth, and sent views in Surrey and Hants to the Academy.

SHEEP ON A BY-ROAD.—198

19 $\frac{1}{2}$ inches w. by 11 $\frac{1}{2}$ inches h.

Lent by C. A. Millard, Esq.*

SHEEP. Early Morning.—202

29 $\frac{1}{2}$ inches w. by 18 $\frac{1}{2}$ inches h.

Signed "George Shalders, 1865."

[Exhibited at the I.P.W.C., 1865.]

Lent by F. S. Teesdale, Esq.*

SHARPE, ELIZA, b. 1796, d. 1874. O.W.C.S. Ass. or Hon. Mem.
1829 to 1872.

A painter of portraits, and subjects chiefly domestic; whose works are not numerous, considering her length of years as an artist. She began to exhibit at the Royal Academy in 1817. Her sister Louisa Sharpe, afterwards Mrs. Seyffarth, was also a figure painter in water-colours, and a member of the Old Society.

COPY OF A GROUP from Rubens's picture of "Peace and War," in the National Gallery.—188

13 $\frac{1}{2}$ inches w. by 17 $\frac{1}{2}$ inches h.

Lent by J. W. Safe, Esq.

STONE, FRANK, b. 1800 (at Manchester), d. 1859. O.W.C.S. Ass. 1837. Mem. 1843 to 1847. A.R.A. 1851.

A figure painter, some of whose oil pictures—sentimental in subject and treatment—have, through engravings, acquired wide popularity. He may, however, be more favourably viewed as an artist in the water-colour drawings which he painted in his earlier career as a member of the Old Society. His father was a cotton spinner, and he was himself brought up to the business, but left it for art when 24 years of age. Mr. Marcus Stone, A.R.A., is his son.

A LADY SEATED, arranging a flower in her dress.—113

6½ inches w. by 9½ inches h.

Lent by Sir William Drake.*

SUTCLIFFE, THOMAS, b. 1828 (at Leeds), d. 1871. I.P.W.C. Ass. 1857.

Chiefly known by minute and conscientious studies of foreground vegetation, cold in colour, and painted in opaque pigment. During his last years he also drew Yorkshire coast scenes; all, or nearly all, his works being executed in that country, where he resided. He studied at the Royal Academy and the British Museum; and his father, an amateur artist, encouraged his taste for art. But he was otherwise self-taught, and his drawings are transcripts from nature, rather than landscape compositions.

A MOUNTAIN RIDGE.—74

18½ inches w. by 9½ inches h.

Lent by Arthur Ditchfield, Esq.

A FIELD PATH.—175

13½ inches w. by 17½ h. (oval top).

Signed "T. Sutcliffe, 1857."

Lent by Tom Taylor, Esq.

TOPHAM, FRANCIS WILLIAM, b. 1808 (at Leeds), d. 1877.
I.P.W.C. Mem. 1842 (to 1847). O.W.C.S. Ass. 1848.
Mem. 1848.

A painter of picturesque groups of figures, richly and harmoniously coloured. All, or nearly all, his subjects are taken from peasant life, but there is little in them of rustic simplicity. A joyous and healthy type of Irish beauty runs through the race which he depicts, whether the scenes are laid in Ireland or Spain, and in spite of their sameness, it would not be easy to tire of the pictorial effect of his compositions. He was brought up as an engraver, and executed some plates in the early part of his London career, but in the art in which he became celebrated he was his own instructor. Mr. F. F. W. Topham, the living painter, is his son.

There are some designs by F. W. Topham in "Poems and Pictures," 4to. (new editions, 1860, 1865).

At South Kensington there are, by him, "South Weald Church" in the "William Smith Bequest," and "Galway Peasants" in the "Ellison Collection."

BARNABY RUDGE.—141

14½ inches w. by 17½ inches h.

Signed "F. W. Topham, 1850."

Lent by Edmonds Massey, Esq.*

SPANISH GROUP OF TWO FIGURES AT A FOUNTAIN; one, a girl with water-pitchers.—148

10½ inches w. by 13¾ inches h.

Signed "F. W. Topham, 1859."

Lent by Major Henderson.

VICKERS, ALFRED GOMERSAL, b. 1810 (in Lambeth), d. 1837.

Painted landscape and marine subjects in oil and water colour, and exhibited at the Royal Academy, the British Institution, and the Society of British Artists. He also made drawings in Russia for engravings in one of Charles Heath's annuals. His father, Alfred Vickers, was a prolific landscape painter.

At South Kensington there are by him a drawing, "A Coast Scene," the gift of Henry Vaughan, Esq., and two drawings in the "Townshend Bequest;" and there are drawings by him at the British Museum.

DUTCH RIVER SCENE, with Steamboat, Windmills, and Landscape.—172

9 inches w. by 6 inches h.

Lent by Sir William Drake.*

WALL AND PART WINTER PALACE, ST. PETERSBURGH.—109

14½ inches w. by 9½ inches h.

Lent by William Bowman, Esq.*

ABOVE THE FALLS OF THE RHINE AT SCHAFFHAUSEN.—183

18 inches w. by 11 inches h.

Lent by Henry Vaughan, Esq.*

WALKER, FREDERICK, b. 1840 (in London), d. 1875. O.W.C.S.
Ass. 1864. Mem. 1866. A.R.A. 1871.

An artist of original genius, and the founder of an existing school of British water-colour painting. Possessed of a singularly refined sense of the beautiful, he infused a classic grace into subjects of daily life, which seemed only to enhance their natural simplicity, or the purity of sentiment that properly belonged to them. Though the landscape was generally of secondary interest in his pictures, and he never attempted the wider expression of space included in that department of art, he had a keen perception of the gradations of light and colour within the limits of his work; and some of the backgrounds of rural scenery and village architecture which he introduced are extremely lovely. His painting of detail was often very minute, but always delicate and suggestive, and a fine taste guided him to a fitting use of materials and methods which have often impeded a refined expression in the hands of other artists.

His father was a designer of jewellery; and his mother encouraged the talent which he showed for drawing when a boy at school in Camden Town. His education in art began with study from the antique at the British Museum, and from the life at Leigh's School in Newman Street; for a short pupillage with an architect and surveyor is scarcely to be reckoned. He became a student, too, at the Royal Academy, but did little there. What chiefly formed the technical character of his style, and directed the course of his career, was the practice he acquired during three years of steady work with Whymper the wood-engraver, as a draughtsman on the block. This qualified him for employment on "*Once a Week*," to which periodical he contributed designs from 1859 to 1863. Afterwards, and concurrently, he illustrated, among other stories, Thackeray's "*Philip*" in the "*Cornhill Magazine*"; and some exquisitely elaborated drawings of subjects which he had designed for Miss Thackeray's tales in the same periodical were among the earlier works that he exhibited at the Water Colour Society. Then he painted in oil, with less mastery over his material, but more independence in his choice of subjects, and a depth of pathos which was his own. Ever anxious and fastidious over his work, he was still advancing in his art, when he was carried off by hereditary consumption.

In January 1876 a nearly complete collection of his works was made and exhibited in Bond Street, and, from a fund partly thereby raised, a memorial was erected over his grave at Cookham on the Thames.

WAYFARERS. "Wintry Landscape: boy leading a blind man along a splashy road."—**145**

19 $\frac{1}{2}$ inches w. by 13 $\frac{7}{8}$ inches h.

[Finished Replica of an oil picture (48 inches w. by 33 inches h.) exhibited at Gambart's Gallery 1866. This drawing was exhibited at the O.W.C.S., summer 1870, and at the Walker Memorial Fund Exhibition, 1876.]

Lent by Mrs. Leech.

WARREN, HENRY, b. 1798 (in London), d. 1879. I.P.W.C. Mem. 1835. Pres. 1838, and until 1873.

Painted large works representing desert scenes with camels, and sacred subjects, in which the figure groups are carefully studied. Yet he was never in the East. He began his art education in the studio of Nollekens the sculptor, but took to painting, at first in oil; and he was a student, and an exhibitor in that medium, at the Royal Academy. Early in 1873 he resigned the Presidency of the Institute, in consequence of a nearly total loss of sight. One of his best known works, "The Dying Camel," was engraved on a large scale. He was Honorary Member of the "Soc. Belgique des Aquarellistes" and of the "Pennsylvania Academy of Arts." Mr. Edmund G. Warren, of the I.P.W.C. is one of his sons.

He wrote "Hints upon Tints, with Strokes upon Copper and Canvas" (8 etchings), 12mo., 1833; "Artistic Anatomy of the Human Figure," 12mo. (3rd edition, 1852); "Painting in Water Colours," 8vo., 1856; "Drawing-Book" (with 16 studies) fo., 1867; "Text-Book of Art-Studies," 8vo., 1870; and "Treatise on Figure Drawing" (2nd edition), 8vo., 1871; and he contributed designs to Lockhart's "Spanish Ballads," 4to., 1856; Wordsworth's "Pastoral Poems," 8vo., 1860; and Moore's "Paradise and the Peri," sm. fo., 1860; and also illuminated, on stone, "Scenes from the Winter's Tale," sm. 4to., and "The History of Joseph and his Brethren," sm. 4to., in conjunction with Owen Jones.

See also notice of Henry Warren and his works in the "Art Journal," 1861, pp. 265-7, by James Dafforne.

LA PRIGIONIERA.—**651**

"Oh wherefore sought she daily at one spot,
That one returning ray? 'Twas the same light
That on her native hills fell cheerily:
But in the recollection of those hills
Was surely more of sorrow than of joy,
And she was sad enough. Yet ever still
In very thankfulness she hailed the sun,
Who on his daily pilgrimage of joy
Had e'en a thought for her."

24 inches w. by 29 inches h.

Signed "H. Warren."

[Exhibited at the I.P.W.C., 1847.]

Lent by Albert Henry Warren, Esq.

WEHNERT, EDWARD HENRY, b. 1824, d. 1878. I.P.W.C.
Mem. 1837.

Painted figure subjects of a somewhat conventional type, correctly and carefully executed. His father was a German tailor, resident in London. The son was sent to the University of Göttingen, but studied art in England. A collection of his works was exhibited at the Institute during the year after his death.

He contributed designs to editions of Coleridge's "Rime of the Ancient Mariner," 8vo., 1858, and Keats's "Eve of St. Agnes," 8vo., 1859.

At South Kensington is a drawing by him, "George Fox preaching."

A WOMAN IN PRAYER AT HER BEDSIDE.—156

18½ inches w. by 23½ inches h.

Signed "E. H. Wehnert, 1866."

Lent by J. W. Safe, Esq.

WEIGALL, CHARLES H., b. 1837. , d. 1879? I.P.W.C. Mem.

Exhibited at the Institute, figure subjects, and also studies of animals, often in connection with sporting scenes. He was particularly successful in the delineation of poultry. He painted a picture of the "Battle of Agincourt," in conjunction with Henry Warren.

He wrote the following handbooks on art:—"The Art of Figure Drawing," 12mo. (4th edition, 1852); "A Manual of the First Principles of Drawing," 8vo., 1853; "A Guide to Animal Drawing, for the use of Landscape Painters," 8vo. (2nd edition, 1862). There are designs by him in "Poems and Pictures," 4to. (new editions, 1860, 1865).

At South Kensington are two drawings by him in the "Townshend Bequest."

CREVE COUR FOWL.—163

10½ inches w., by 7½ inches h.

Signed "C. H. Weigall."

Lent by Sir William Drake.*

WHITTAKER, J. W., b. (at Manchester?), d. 1876. O.W.C.S.
Ass. 1862. Mem. 1864.

A very able picturer of rough moorland scenery, studied chiefly among the mountains of North Wales. His drawings are effectively treated with much depth of tone, and in a broad manner, which suggests the texture of things without minute expression of detail. He was originally an engraver. His career was cut short by accidental drowning at Bettws-y-Coed.

WELSH MOUNTAIN VIEW.—187

29½ inches w. by 17½ inches h.

Signed "G. W. Whittaker, 1863."

Lent by G. C. Lampson, Esq.*

ON THE ROAD BETWEEN CAPELCURIG AND THE OGwen
LAKE.—152

26½ inches w. by 15 inches h.

Signed "J. W. Whittaker, 1863."

Lent by Prescott Hewett, Esq.

STORM CLEARING OFF AMONG THE WELSH HILLS.—153

17 inches w. by 9 inches h.

Signed "J. W. Whittaker, 1865."

Lent by Prescott Hewett, Esq.

WRIGHT, JOHN WILLIAM, b. 1802 (in London), d. 1848
O.W.C.S. Ass. 1831. Mem. 1841. Sec. 1844.

A painter of costume and figure compositions, and interiors, and a constant exhibitor at the Gallery in Pall Mall East. He also drew for Heath's "Book of Beauty," and "The Female Characters of Shakspeare." His father was a miniature painter, but the son received instruction from the portrait painter, Phillips, R.A.

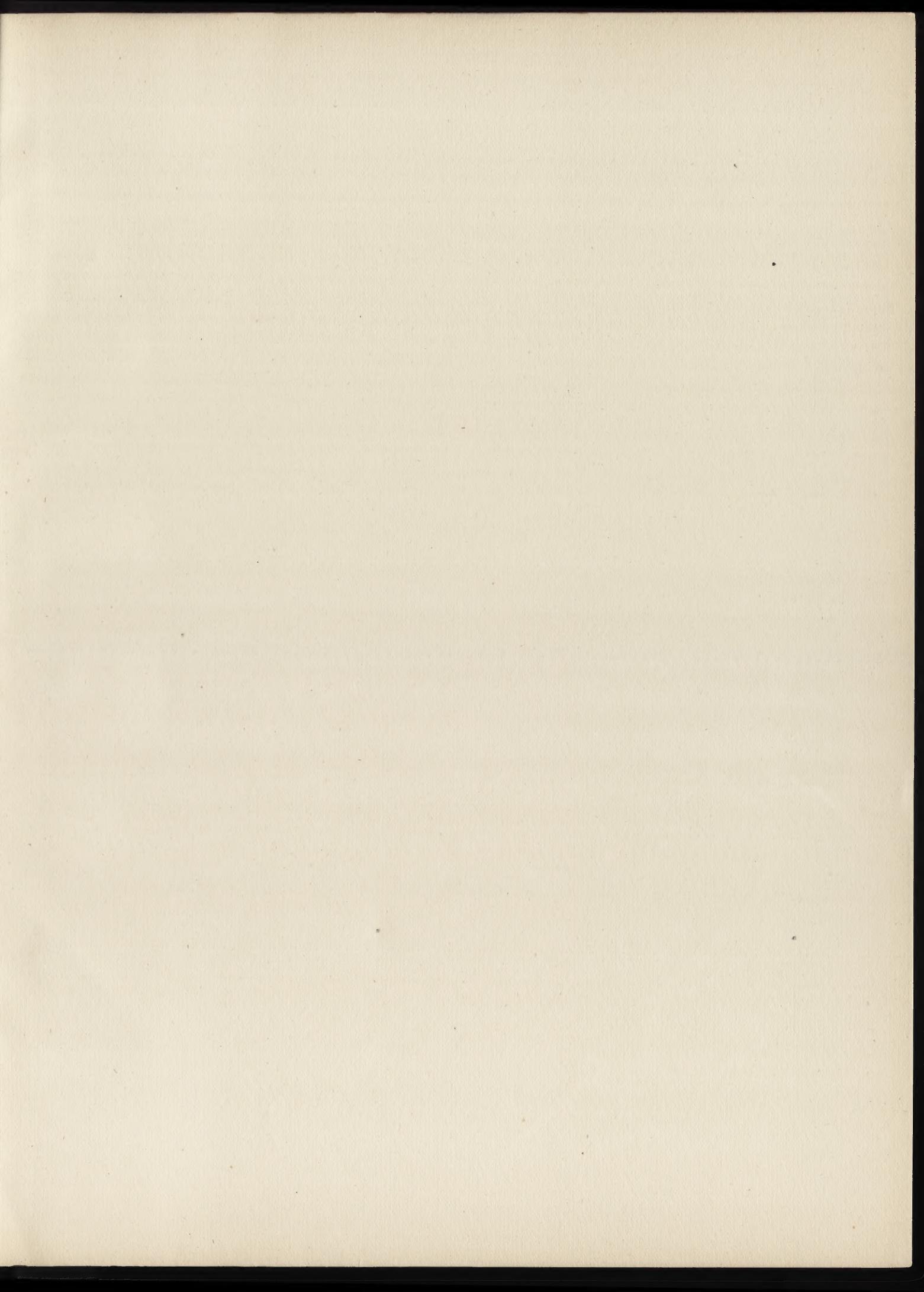
INTERIOR, with seated female figure.—119.

11½ inches w. by 9½ inches h.

Signed "J. W. W."

Lent by Sir William Drake.*





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